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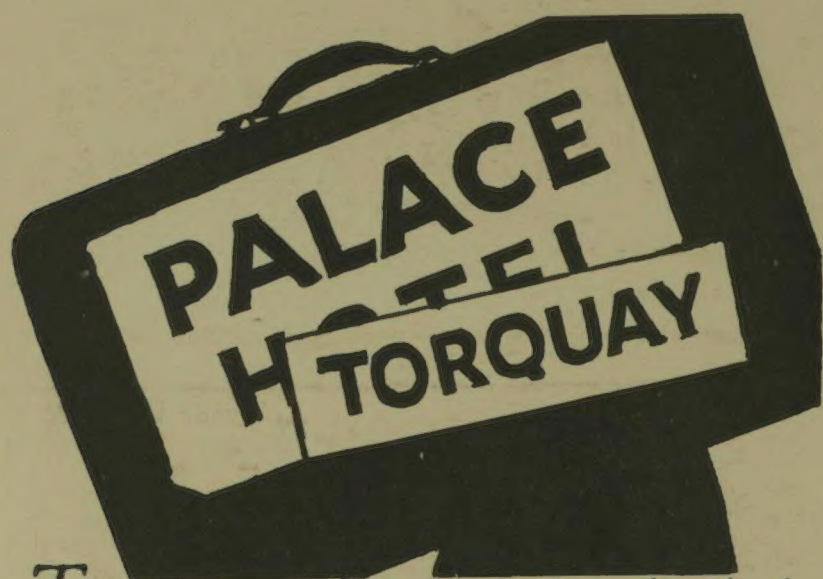
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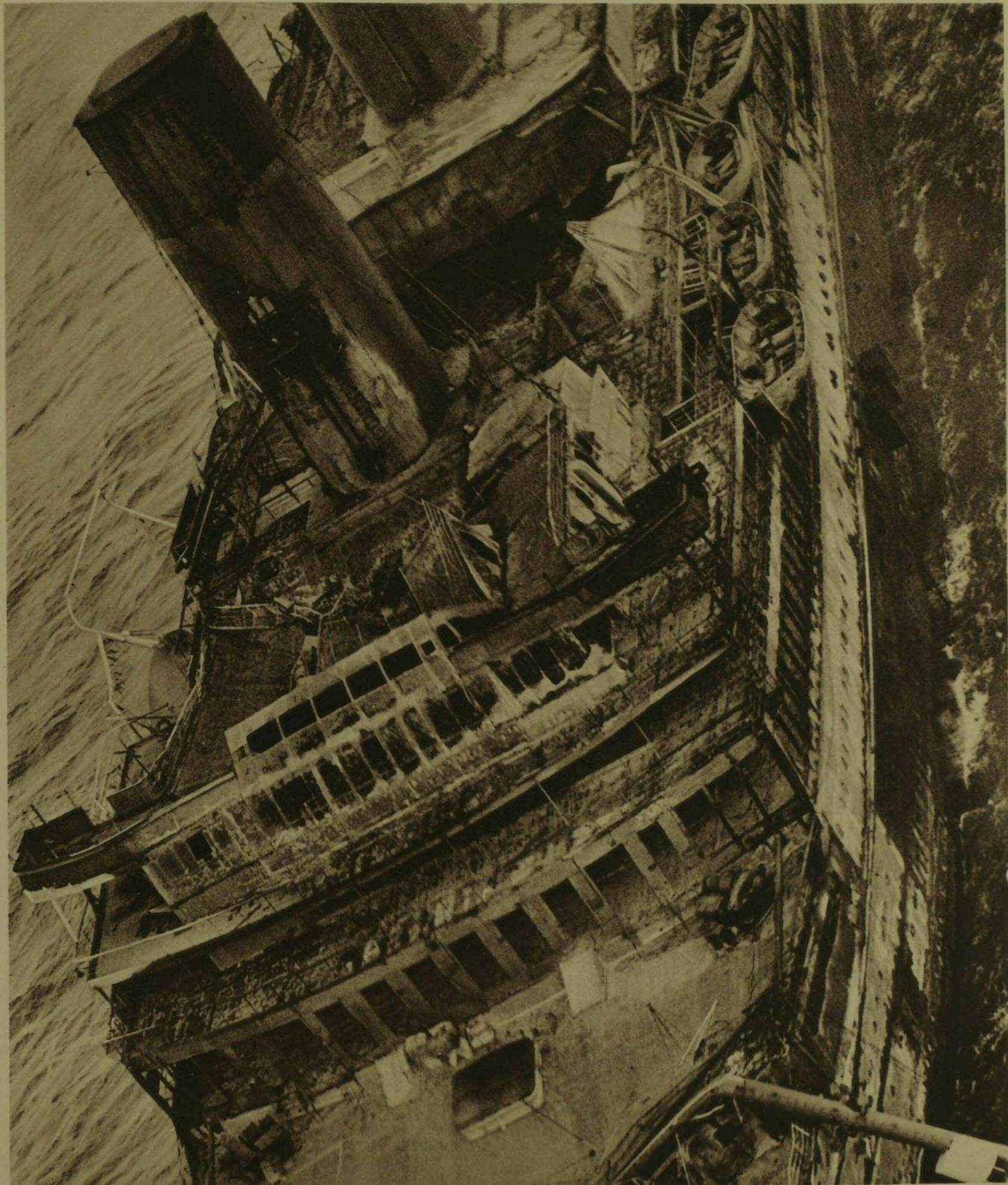
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JANUARY 14, 1933.



**THE BURNT LUXURY LINER "L'ATLANTIQUE" WHILE BEING TOWED TO CHERBOURG: AN AIRMAN'S VIEW.**

Fire broke out in the great French luxury liner "L'Atlantique" early on January 4, while she was bound from Bordeaux to Le Havre for dry-docking and repairs. She carried no passengers, but a crew of about 230, who were obliged to leave the ship. Most of them were picked up by other steamers and landed at Cherbourg, but several lost their lives. After drifting ablaze in the Channel, near the English coast, for many hours, the burning liner was

eventually taken in tow by tugs and brought into Cherbourg. The above photograph was taken from an aeroplane flying over her, at less than 100 ft., as she neared the coast of France. It shows the immense damage done to the superstructure, now only an iron skeleton. The terrific heat caused the top to cave in, while the foremast (right foreground) had collapsed and fallen over the port side. Four of the metal boats are seen still in position.





By G. K. CHESTERTON.

WE should naturally think that vulgarity and eccentricity were at opposite extremes; that whatever the vulgarian might do, he would scorn doing anything eccentric; and that whatever the eccentric might do, he would scorn doing anything vulgar. When of the energetic Mr. Bundleton-Brown, who has just bought the shooting from the impecunious Duke, it is first faintly whispered that he is "rather common," it is certainly meant that there are rather too many of him; even by those who know only a few, and wish there were fewer still. But when of Mr. Gurley Wow, the enthusiast who, so far from shooting birds, stands still for days that they may comfortably nest in his hair, when of him it is said that he is "rather eccentric," it serves at least to clear his reputation of the charge of commonness, of dull conventionality, of snobbish acceptance of a uniform suburban etiquette, and all such things. By being a lunatic, he has at least purged himself of the foul stain of being a regular guy. And we should naturally suppose that the regular guy would be equally satisfied with the thought that he was not a lunatic. And yet these two extremes do in fact meet.

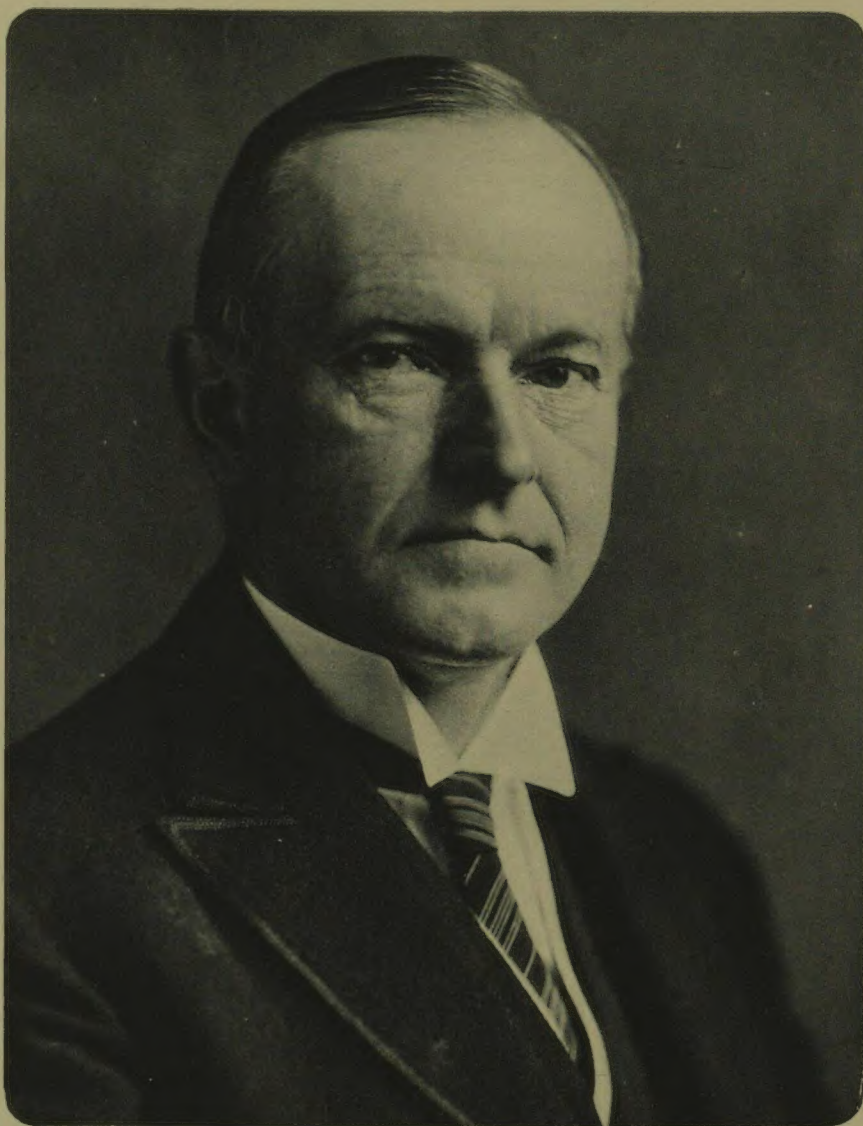
They meet in the modern thing called journalism, or the Press, and the cause of the conjunction of contrariness is curious and amusing. It arises out of the combination of two different things: the newspaper looking for customers and the newspaper looking for copy. For the purpose of circulation, it is all to the interest of the newspaper that Mr. Bundleton-Brown should be very common indeed. That is, that there should be a great many of him, and that they should be all approximately alike; that they should all have the same social habits, including the habit of reading the newspaper. It is desirable that they should be regular in their habits, and even in their virtues; as, for example, that Mr. Bundleton-Brown should pay for the newspaper, and not think it funny to snatch it off the newspaper stall and rush in triumph down the street, leaping like a young goat and emitting shrill cries of joy. Mr. Bundleton-Brown is expected to show business enterprise, but not to be enterprising in any direct romantic fashion like that. If he shows enough business enterprise, of the sort that is entirely unromantic, he may at last be rewarded by buying wholesale instead of retail. He who once stopped humbly to "buy a newspaper," with no intention save that of being a newspaper-reader, may some day "buy a newspaper," just as he buys the shooting, in the sense of becoming a newspaper proprietor. In that position he may discover that there is, after all, another side to the newspaper. It is not enough that an endless procession of Bundleton-Browns should pass perpetually in front of the news-stall, as they pass through the booking-office or by the ticket collector. There are other and more threatening necessities. There are other dark and menacing problems which, neglected perhaps hitherto, and lightly tossed aside in the first conception of a great capitalist design, nevertheless return and crowd upon the mind in the supreme hour of successful purchase and ownership.

After all, he must put something in the paper. However well trained and well behaved be the Bundleton-Browns as a class, however smoothly they are accustomed to performing the same social functions

every day, however automatic it has become for them to buy a paper just as they eat a breakfast or catch a train—still, even in them there would be a faint stir, as of half-awakened minds moving about in worlds not realised, if they opened the daily paper and found nothing but completely blank pages. It is not too much to say that they would vaguely miss something; something, they knew not what, that had been part of what the biologists would call their lives. Now, when it comes to filling up the pages of a paper, the news about the eccentric is much better than the news about the regular guy. The man who has birds' nests in his hair is a much better feature for a sheet meant to produce a certain shallow distraction of mind than the worthy

to read, he would rather read about something a little odd or out of the way. Thus does Mr. Gurley Wow, his eccentric rival, come back into his kingdom: his wild kingdom of the birds. He and his birds, and the wild hair and whiskers to which they cling, may fill a whole illustrated page in a paper, while there is only a curt sentence in the fashionable news to show that Mr. Bundleton-Brown has bought the shooting from the Duke. Thus, the paper tends more and more to be a record of rare and unrepresentative things, or even of cracked and crazy things. But it is written about extraordinary people, because it is written for ordinary people. It is no guide to the opinion of the public on any serious matter; it is at the most a guide to

the newspaper proprietor's opinion; or to his desire to conceal the fact that he has not got an opinion; or to his equally solid conviction (more sincere and, in some cases, even possibly true) that the public has not got an opinion either. It is merely a witness to the fact that mankind wants to be amused and that mankind is still amused, as much as ever it was, with dwarfs and giants, bearded women, and twelve-toed men.



THE THIRTIETH PRESIDENT OF THE UNITED STATES: MR. CALVIN COOLIDGE, WHO DIED SUDDENLY ON JANUARY 5.

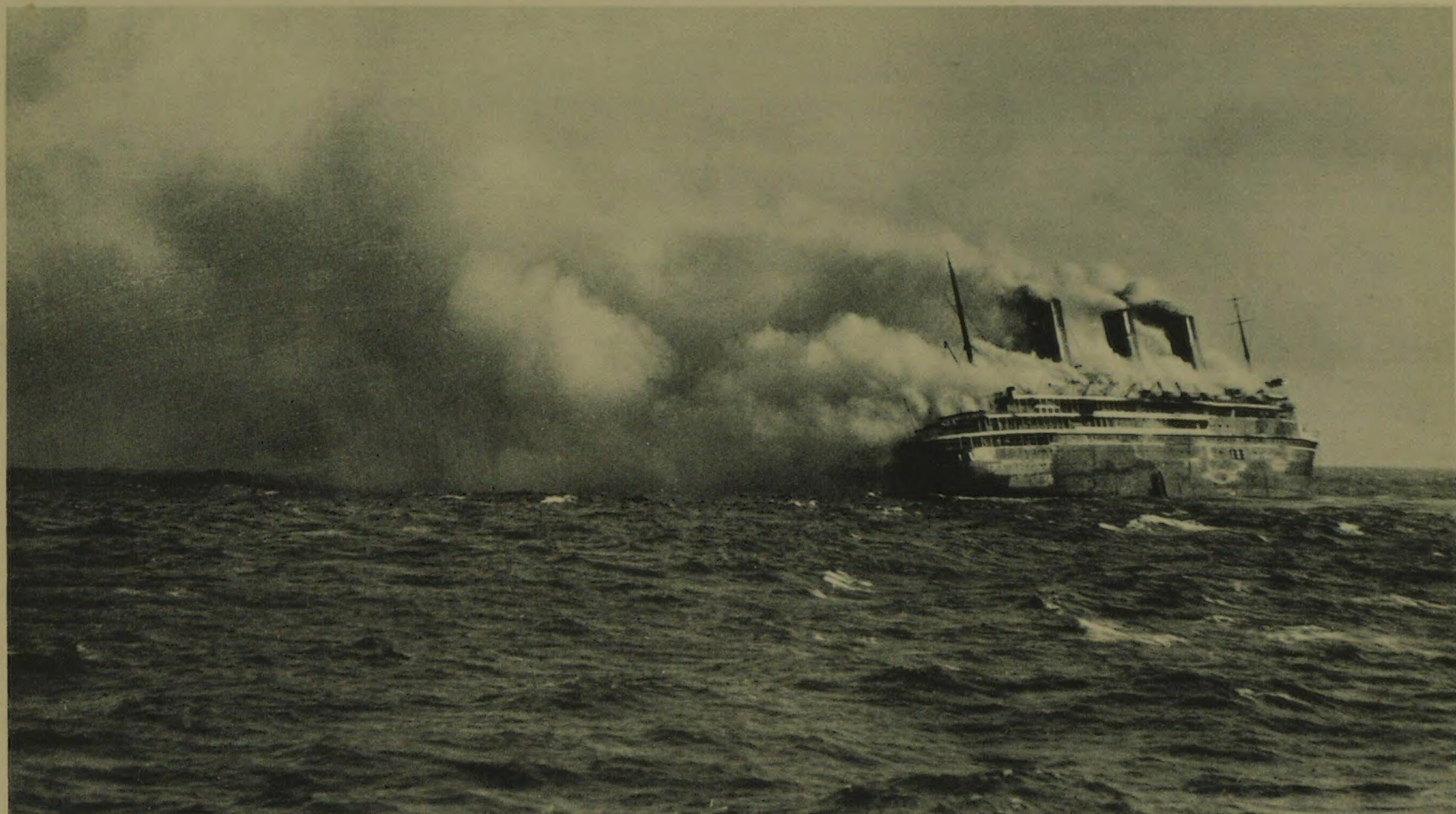
Mr. Calvin Coolidge, who was born in 1872, was a typical New Englander, the son of a long line of farmers: his father farmed a small property and kept a small store at Plymouth, Vermont. He was, generally speaking, an unknown man when he found himself Governor of Massachusetts in 1919. His firm handling of the strike of the Boston police in that year (they sought to affiliate themselves as a trade union with the American Federation of Labour) brought him into the public eye. He called out the State militia, broke the strike, and insisted on organising a new police force. He became Vice-President in President Harding's Republican Administration in 1921; and in 1923, on Harding's death, he succeeded to the Presidency. He was re-elected in 1924, and brought into the new Administration two business men, Mr. Mellon, who became Secretary of the Treasury, and Mr. Hoover, who became Secretary of Commerce. Mr. Kellogg, another of his lieutenants, succeeding in getting the famous Paris Pact accepted by the nations. Mr. Coolidge refused to stand for re-election in 1928. He died suddenly on January 5, aged sixty. Thirty days' national mourning was ordered.

patron of the paper who begins shooting at the right season, or reads the newspaper at the right hour. Mr. Bundleton-Brown may live entirely by the commandment to do whatever is done by Mr. Jumbleton-Jones. But he does not want to read about Mr. Jumbleton-Jones, and how he does everything that is done by Mr. Bundleton-Brown. If he must read, since he can read, since he is a free modern citizen and has been compulsorily taught

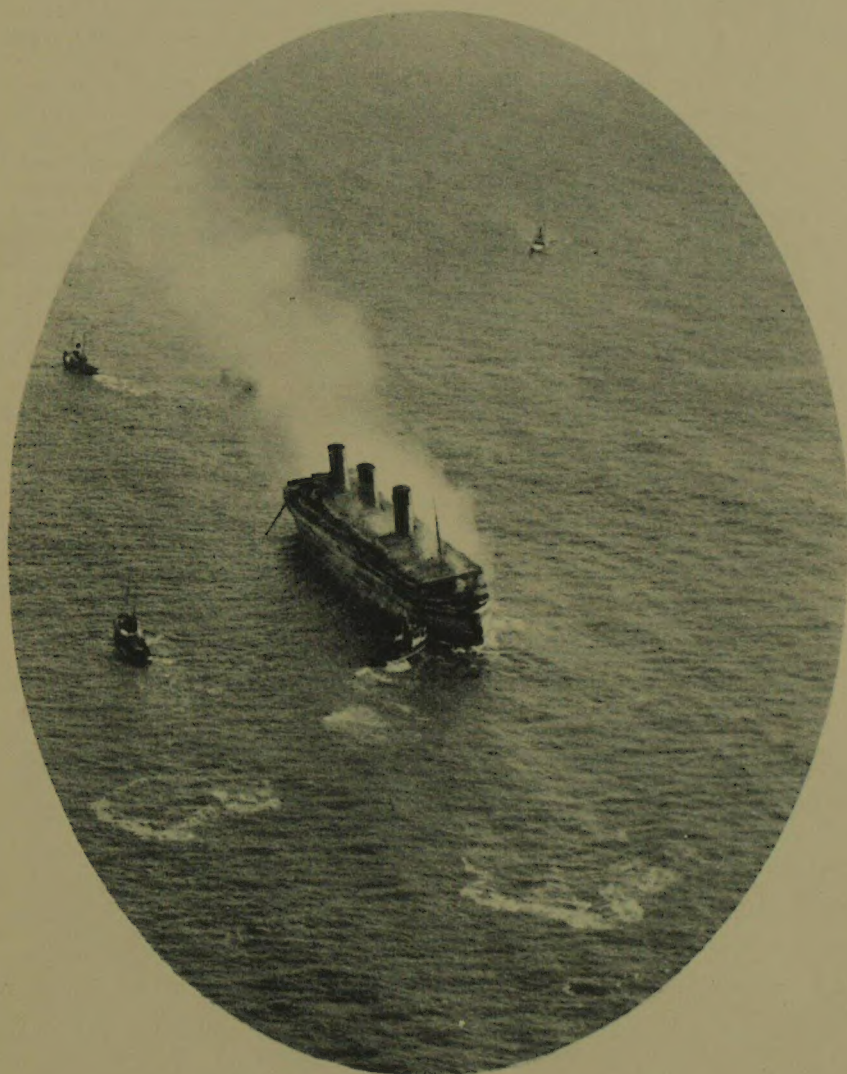
them, and so unaccustomed to tasting what is good, that there is a real danger of such nonsense acting like a stimulant on an empty stomach. There is so much that is nonsensical in the daily news-sheet, and so little that is new in the daily life, that there may be a dangerous breach between the unreal and the real. It is not the most commonly discussed of the problems of the Press; but it is one of the most vital, or deadly.



# THE "L'ATLANTIQUE" DISASTER: A BLAZING LUXURY LINER TOWED TO PORT.

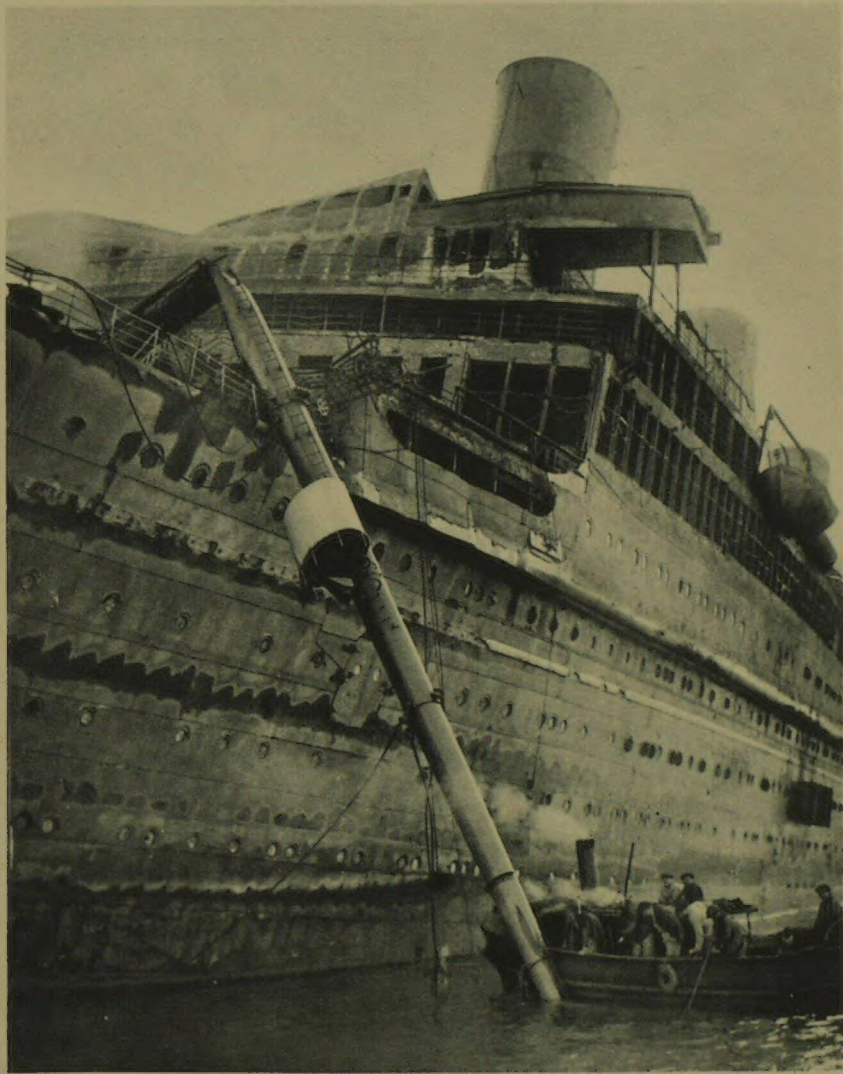


A 42,000-TON LUXURY LINER AS A BLAZING DERELICT IN THE CHANNEL, WHERE, AFTER HER CREW HAD LEFT, SHE DRIFTED NEAR THE ENGLISH COAST AT PORTLAND: "L'ATLANTIQUE" ON FIRE FROM STEM TO STERN, WITH ONE OF HER LIFEBOATS DANGLING OVER THE SIDE—A PHOTOGRAPH TAKEN FROM THE M.V. "HIGHLAND CHIEFTAIN," STANDING BY TO RENDER ASSISTANCE.



THE BURNING LINER "L'ATLANTIQUE" ADRIFT OFF PORTLAND, SURROUNDED BY TUGS WHICH EVENTUALLY TOOK HER IN TOW: ONE OF THE MOST ARDUOUS FEATS OF TOWAGE EVER ACCOMPLISHED.

The fire aboard "L'Atlantique" (as noted on our front page) began in the early hours of January 4. After it had spread from stem to stern, the order to abandon ship was given at 6 a.m. Various vessels, including the British steamer "Ford Castle," picked up most of the crew. One of the lifeboats, it was reported, capsized when lowered, through the breaking of the falls, and its occupants were thrown into the sea, some being drowned. Tugs and salvage craft sent from Cherbourg arrived near the wreck, but for hours could not approach, owing to the terrific heat and dense clouds of smoke. The burning liner drifted north-east towards the English coast, and came within a few miles of Portland, followed



THE BURNT-OUT LINER "L'ATLANTIQUE" SUCCESSFULLY BROUGHT INTO PORT AT CHERBOURG: A SALVAGE BOAT BESIDE THE COLLAPSED FOREMAST DROOPING OVER THE PORT SIDE.

by the French mine-layer "Pollux" and five French tugs, and then drifted eastward towards the Isle of Wight. The "Pollux" was prepared to sink her by gunfire if she entered the Solent or became a danger to shipping. Eventually, in the afternoon, the French ships succeeded in getting a line on board, and she was towed back across the Channel by four French and two Dutch tugs. The first man to set foot on the burning ship was Captain Pichard, of the Abeille Salvage Company. She was brought into Cherbourg and anchored in the roadstead during the night of January 6, and later was transferred to the new deep-water dock. The towing was one of the most arduous tasks of its kind ever accomplished.



## A SHIP WITH A "STREET" BURNT AT SEA: LOST SPLENDOURS OF THE LINER "L'ATLANTIQUE."



A NOVEL FEATURE IN THE FRENCH LUXURY LINER, "L'ATLANTIQUE": THE CENTRAL "STREET" OF SHOPS, OVER 150 YARDS LONG, WITH THE SPACIOUS EMBARKATION HALL.

THE disastrous fire in the French liner "L'Atlantique" (illustrated elsewhere in this number) lends a pathetic interest to all this beautiful decoration utterly destroyed. The fire was reported to have begun in an empty *de luxe* cabin. Suggestions of foul play were repudiated by the rescued officers and crew. Later, such rumours were accentuated by a mysterious fire in the liner "France," in dock at Havre, on January 8. There was a very curious similarity to the "L'Atlantique" and "Georges Philippar" disasters, as all three fires began in luxury suites, about the same time of night—3 a.m. "L'Atlantique" had no passengers on board, but

[Continued on right.]



WHERE PASSENGERS ON BOARD THE LINER "L'ATLANTIQUE" COULD ATTEND RELIGIOUS SERVICES AND PRACTISE THEIR DEVOTIONS DURING A VOYAGE: THE BEAUTIFUL CHAPEL.



A PHOTOGRAPH RECALLING THAT ONE OF THE THREE WOMEN SURVIVORS OF THE DISASTER WAS A MOTOR SALESWOMAN: PART OF THE LINER'S LONG "STREET" OF SHOPS.



THE PALATIAL CHARACTER OF THE GRAND SALON: LUXURIOUS DECORATION AND FURNITURE IN THE LINER "L'ATLANTIQUE," WHICH HAS ALL BEEN UTTERLY DESTROYED BY THE FIRE.

among the survivors were three women, a masseuse, manicurist, and motor-car saleswoman. One of our photographs shows a motor-car on view in the long "street" of shops aboard the ship. "L'Atlantique" was, after the "Ile de France," the largest and finest vessel in the French mercantile marine. She belonged to the Compagnie de Navigation Sud-Atlantique, and was built at St. Nazaire along with the "Georges Philippar," which was also burned at sea, last year. "L'Atlantique" was launched on April 15, 1930, and made her maiden voyage to South America last September. She was 745 ft. long, and displaced 42,000 tons.



THE CHILDREN'S PLAY-ROOM IN THE FRENCH LINER "L'ATLANTIQUE," RECENTLY DESTROYED BY FIRE AT SEA WHILE CARRYING CREW ONLY: ANOTHER EXAMPLE OF HER SUMPTUOUS ACCOMMODATION.



A BED-ROOM OF AN *APPARTEMENT DE LUXE* IN "L'ATLANTIQUE": A PHOTOGRAPH OF SPECIAL INTEREST IN VIEW OF REPORTS THAT IT WAS IN A LUXURY SUITE THAT THE FIRE ORIGINATED.



## A PITIABLE CONTRAST TO HER ORIGINAL SPLENDOURS: "L'ATLANTIQUE" BURNT OUT.



ON BOARD THE FIRE-SCARRED "L'ATLANTIQUE" AFTER SHE HAD BEEN TOWED INTO HARBOUR AT CHERBOURG: A TYPICAL SCENE IN THE SUPERSTRUCTURE—MERELY A GUTTED SHELL.

AT the first examination of the burnt liner "L'Atlantique," after she had been towed into Cherbourg (as noted on page 39), remains of five bodies were found in the lower part of the ship—those of men who had sacrificed themselves to keep the pumps going. Previously, fears had been expressed that 17 or 18 men had perished altogether. The havoc on board presented an extraordinary contrast with the former splendours of her equipment (as illustrated opposite). An eye-witness writing in the "Times" says: "'L'Atlantique's' foremast has fallen and hangs over the ship's side almost touching the water, her funnels are awry, and her superstructure is twisted and blackened. The plates of her hull have 'rippled' owing to their expansion by heat. Nearly all the black paint which covered the hull has gone. . . . The saloons and state rooms, with

[Continued below on right.]



"THERE IS NOT A SCRAP OF WOODWORK LEFT ANYWHERE": ONE SECTION OF A DECK PROMENADE IN "L'ATLANTIQUE," WITH A CLOCK ATTACHED TO AN IRON GIRDER STILL IN POSITION.



DOORS AND WINDOWS LOOKING ON TO A DECK PROMENADE: A MASS OF IRON-WORK AND TWISTED WIRES, WITH A GLIMPSE OF THE BURNT-OUT INTERIOR.



THE INTERIOR OF ONE OF THE GREAT PUBLIC ROOMS ABOARD "L'ATLANTIQUE" AS LEFT BY THE FIRE: A BLURRED IMPRESSION OF COMPLETE HAVOC AND TWISTED PILLARS.

[Continued.]

their elaborate decorative fittings, are gutted. The bridge and chart-house, reduced to twisted sheets of metal, have bent backwards and collapsed. The roofs of the saloons and deckhouses have fallen to the deck below. There is not a scrap of woodwork left anywhere. Painted frescoes have melted and run down the walls, making pools of mixed colour. Lumps of melted pewter, copper and silver lie among fragments of scorched china in pantries and dining-rooms. Her machinery was found almost undamaged. One of her boilers was brought into action and her own pump began to eject the water."



"THE FOREMAST HAS FALLEN AND HANGS OVER THE SHIP'S SIDE, AND HER SUPERSTRUCTURE IS TWISTED AND BLACKENED": A SCENE OF DEVASTATION ABOARD "L'ATLANTIQUE."



ON BOARD THE BURNT LINER LYING IN CHERBOURG HARBOUR (PARTLY VISIBLE ON THE LEFT): A DECK STREWN WITH DÉBRIS, AND A BIG ENTRANCE DOOR WITH TWISTED SIDES.



# BOOKS OF THE DAY.

IT is often casually assumed that the years before the Great War were lapped in peaceful security. Here, on the contrary, it was a period of extreme tension and political upheavals that might have led to revolution and civil war. This fact is apt to be overlooked by persons who are either too young to remember the events, or whose memory of them has been effaced by later happenings. I must confess to having suffered at times from the delusion that nothing which took place before 1914 is of much consequence now. In reality, of course, it is all highly important, as an object-lesson and a warning, if we regard the present not as following the last conflict, but possibly preceding another.

The "alarums and excursions" of the early twentieth century are revived in "PRE-WAR." By Earl Winterton, P.C., M.P. With Spy's Cartoon of the Author in 1908 as a Frontispiece in colour (Macmillan; 10s. 6d.). This is the first part of an autobiographical trilogy, which it is proposed to complete in two further volumes, to be called respectively "War" and "Post-War." "The decade prior to the War," writes Earl Winterton, "has received too little attention. Yet in it were sown most of the seeds which produced the crop of 1914-1918.... This book deals with the period from 1904 to 1914, which covers the years of my life from twenty-one to thirty-one. During this time I had, for a young man, exceptional opportunities of seeing, and learning about, things at home and abroad." These "things" included the great political struggles over Tariff Reform, the Lloyd George Budget of 1909, Home Rule, and the Parliament Bill in the days of Liberal ascendancy—struggles in which Earl Winterton participated as a vigorous and provocative member of the small Conservative Opposition.

Omitting all reference to his earlier years (I hope he may repair the omission later), the author begins these lively reminiscences with his election for Horsham in 1905, when he was still an Oxford undergraduate. He gives a vivid picture of the political scene, with caustic criticism of Liberal leaders, especially Mr. Lloyd George, Lord Grey, and Mr. Birrell; while his warmest tributes on his own side are paid to the late Mr. Chamberlain, Lord Curzon, and Lord Birkenhead, to which last (as "F. E.") the book is dedicated. There are also interesting disclosures regarding divisions in the Tory ranks, and the movement—in which the author took part—against the leadership of Lord Balfour, who, he considers, failed as a Party chief despite his intellectual pre-eminence and personal charm. Politics, though predominant, by no means monopolise the interest of Lord Winterton's delightful pages. He reveals himself as a high-spirited young man taking a keen pleasure in social life, with occasional pranks and escapades, and also in sport, both fox-hunting at home and the pursuit of big game abroad. Frequent travel took him far afield, in Europe, Canada, the United States, Mexico, Egypt, South and East Africa, and Rhodesia. He has penetrating things to say about the racial question in South Africa, the lawless element in America, and the true basis of Anglo-American friendship and co-operation.

While I have thoroughly enjoyed Lord Winterton's book, as an informing record told with wit, humour, and abounding vitality, I have been rather struck with the scarcity of its literary allusions. Many eminent men have combined politics with a love of literature, but if the author is fond of reading he has successfully concealed the fact. I should imagine that, like King Edward, he is more interested in men and affairs than in books. At the same time, he is no novice with the pen, for he has had experience of journalism, and in 1909-10 he edited the *World*, thus realising one of his "three ambitions in those days... to sit on the Front Bench in the House of Commons, to be a Master of Foxhounds, and to be editor of a newspaper." He also mentions various writers as having been among his personal acquaintances. Recalling the years 1912-13, for instance, he says: "These were the days when the 'New Elizabethans' burst upon London.... I believe that the deaths in the war of men in this group, such as Rupert Brooke, the Grenfell brothers, Charles Lister, Edward Horner, and Patrick Shaw-Stewart, explain the comparative absence of genius or distinction among men to-day in the early forties, and the continued literary prominence of weary old shop-soiled geniuses of sixty and upwards, who exhausted their power to *épater les bourgeois*

twenty years ago." This will make some people sit up and take notice. Personally, I never pretended to genius!

Time has modified the historic dictum of Private Willis—

That every boy and every gal  
That's born into the world alive  
Is either a little Liberal  
Or else a little Conservative.

As these factions continue to exist, however, albeit in a distributed or coalescent form, a certain contrast is perceptible in turning from the self-recorded youth of a Tory aristocrat to the matured eloquence of an aristocratic Liberal. This latter "feast of reason" is provided in "AN ORATOR OF JUSTICE." A Speech Biography of

had rather a *penchant* for reading speeches of public men on great subjects, when they are not speaking from a party standpoint; among my favourites nowadays being Mr. Baldwin and Mr. Churchill. I find Lord Buckmaster's speeches at once seductive in style and profoundly interesting in subject and argument. Among them he covers all the vital problems of the day, and, above all, it might be said of him that the cause of womanhood in all its aspects has never had a more powerful or sympathetic advocate. A high tribute to his eloquence is paid in Mr. John Buchan's preface: "Lord Buckmaster," we read, "seems to be our most finished master of oratory since Lord Rosebery's golden voice was silenced."

There is a link between this volume and the next on my list. The editor of the Buckmaster speeches remarks incidentally: "The world knows more about Dr. Samuel Johnson than it does about most of its great men. All his prejudices, his foibles, his faiths, his greatness live for us in the phonographic record of Boswell. Boswell's 'Johnson' is not lightly esteemed as a mere collection of desultory conversations: it is, on the contrary, highly regarded as the truest biography." I rather regret that Dr. Johnson did not write a life of Boswell on similar lines. He might have produced an entertaining work, but to do it thoroughly he would have had to pursue his *fidus Achates* down certain devious and disreputable byways into which, it seems, Boswell's lighter self tempted him to stray in the intervals of attending on the august presence. The lexicographer having neglected his golden opportunities, we have a satisfactory substitute in "JAMES BOSWELL." By C. E. Vulliamy. With Portrait Frontispiece (Bles; 10s. 6d.).

Mr. Vulliamy, who has previously operated with much success on such diverse persons as Voltaire, Rousseau, and Wesley, has here laid bare the shivering soul of Boswell with incisive precision. Though defending him from Macaulay's "rancorous violence," he does not shield him from his worst enemy, himself. He gives us a new portrait of the man, based on his voluminous writings, letters, journals, and note-books, and also a fresh conception of his attitude to his literary hero. Asking "What is the essential inward character of the 'Life of Johnson'?" he replies: "It is, if we are not mistaken, an advertisement. By friendship and familiarity he believed that Johnson could raise him to the level of his own eminence. As the biographer of Johnson he would prove at last that he was himself a great man." To many of their contemporaries, Mr. Vulliamy points out, the work teemed with blazing indiscretions in references to living people, and gave a distorted view of the Doctor's character. With this verdict Mr. Vulliamy largely agrees; at any rate to the extent that Boswell's portrait of Johnson was incomplete. "Boswell himself," he adds, "did not live to see his *magnum opus* recognised as the greatest of all biographies."

There remains the baffling problem of Boswell's eccentricities, his moral obliquities, and his outrageous offences against good taste and the social code. Mr. Vulliamy's final diagnosis is very definite. "His extreme egoism," he concludes, "was actually the defence of a man who is desperately trying to escape from the crowd of besieging fears in his own mind. Boswell knew that he was being hunted down by devils and black dogs and all the horrors of melancholia. He tried to escape, but he never did escape. All his blatancy, all his ridiculous pride, all his wild excesses were due to this recurring panic.... It is important to recollect that he was the first child of cousins-german, that one of his own children was mentally deranged; and, if we are right, it was not drink that made Boswell insane; it was congenital insanity that drove him to drink and every wild indulgence.... His conscious impulses were those of a kind man. An ideally bad man is incapable of remorse, but poor Boswell felt remorse of the most searching and agonising description."

Had Dr. Johnson any suspicion of this dark background to the mind of his lively and sociable satellite, his junior by thirty-one years? Apparently not. Subject as he was himself to fits of gloom, he was impatient when his future biographer talked solemnly, or wrote despairing letters. "What right have you to be melancholy?" he would say. I think we must conclude that Dr. Johnson did not really know his Boswell.

C. E. B.

## To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

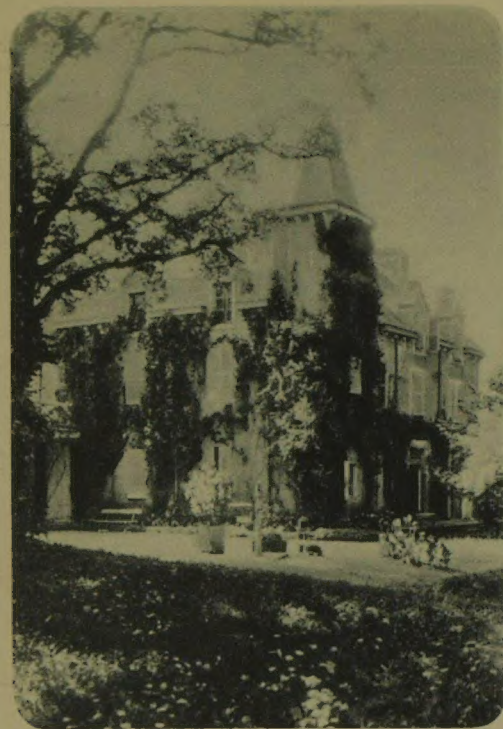
Contributions should be addressed to: The Editor, *The Illustrated London News*, 346, Strand, London, W.C.2.

Viscount Buckmaster. Edited by James Johnston, author of "Westminster Voices" and "A Hundred Commoners." With Portraits (Ivor Nicholson and Watson; 15s.). The utterances of a sincere and accomplished orator with deep convictions no doubt possess, as Mr. Johnston suggests, high biographical value as a revelation of his mind, and arranged, as here, with connecting links of narrative and explanation, they go far to present an intellectual portrait. There is an external and trivial side to a man's life, however, which lends a charm to personal recollections and finds no place in public oratory. Hence it is hardly possible to draw a strict comparison between the two books I have mentioned. For that purpose I should require the reminiscences of Lord Buckmaster and a volume of speeches by Lord Winterton. Neither of them, so far as I can see, mentions the other, but there are certain subjects which offer points of contact between the two books, as, for instance, the reform of the House of Lords.

Speeches, as everyone knows, can be extremely boring, either to hear or to read; but, on the other hand, like the little girl in the nursery rhyme, "when they are good they are very, very good." Those of a masterly speaker who, like Lord Buckmaster, discards the use of written notes, possess a flow and a directness which are absent, as a rule, from elaborately written prose. I have always



## THE HOMES OF THE THREE MUSKETEERS— AND D'ARTAGNAN'S CHÂTEAU, WHICH WAS SOLD FOR £350!



THE SEIGNEURIE OF ATHOS; OTHERWISE, ARMAND DE SILLÈGUE: THE CHÂTEAU OF SILLÈGUE-AUTEVIELLE, AS IT IS TO-DAY.



THE MANOIR OF PORTHOS; OTHERWISE, ISAAC DE PORTAU, WHO CAME OF A WEALTHY LOCAL FAMILY: THE PEACEFUL OLD CHÂTEAU OF LANNE, IN BIGORRE, IN THE EXTREME SOUTH OF FRANCE.



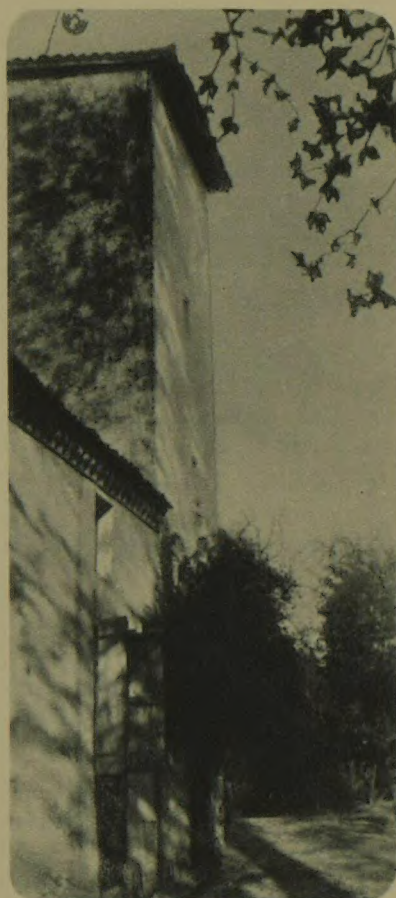
A CHÂTEAU OF ARAMIS; OTHERWISE, HENRI D'ARAMITS, AN ABBÉ LAÏQUE OF BÉARN: ESPALUNGUE; SITUATED ON THE LOWER SLOPES OF THE PYRENEES.



WHERE D'ARTAGNAN (OTHERWISE, CHARLES DE BAATZ DE CASTELMORE) WAS BORN ABOUT 1625: CASTELMORE, NEAR LUPIAC (GERS).

THERE is such frequent disillusionment as to the glorious and gallant characters of the story-books—most of them are proved to be no more than creatures of the imagination—that many will be exhilarated when they realise for the first time that historians are able to reveal as actual beings certain of the famous figures that they themselves had always thought to be legendary! Dumas's Musketeers were actual people, after all. Some of the houses in which they were born and bred survive in South France to-day. The great d'Artagnan's real name was Charles de Baatz de Castelmoré, and he was born about 1625 at the chateau of that name near Lupiac (Gers). But his mother came from the Château d'Artagnan, on the borders of Gascony and Bigorre. Charles de Baatz and his elder brother habitually used their mother's name to avoid confusion with their father, Bertrand de Baatz, Seigneur de Castelmoré. The Château d'Artagnan came into the hands of the poet, Robert

[Continued below on left.



THE DONJON OF THE CHÂTEAU D'ARTAGNAN; WITH ITS RUSTY WEATHERCOCK: THE LITTLE CHÂTEAU FROM WHICH CAME D'ARTAGNAN'S MOTHER, WHOSE NAME HE ADOPTED.



THE COLUMNS OF THE HALF-RUINED CLOISTER AT CHÂTEAU D'ARTAGNAN—A PROPERTY WHICH ONCE BELONGED TO THE POET, ROBERT MONTESQUIOU (BEING SOLD BY HIM IN 1918)—ITS REMAINS RECENTLY FETCHING ONLY £350.

[Continued.]

de Montesquiou, who entertained D'Annunzio there in 1910, and sold it in 1918 for 170,000 francs. The remains of the property were recently disposed of for 30,000 francs (some £350). Athos, the dandified Athos, was really Armand de Sillègue, whose father owned the Châteaux of Athos, Sillègue, and Autevielle, near Sauveterre-de-Béarn (Basses Pyrenees). Porthos, otherwise Isaac de Portau, was probably born in 1617 at Lanne. His father was a man of some substance,



THE STRANGE-LOOKING BELFRY OF THE LITTLE CHURCH AT ARTAGNAN—A BUILDING IN WHICH REPOSE SOME OF THE MONTESQUIOU, D'ARTAGNAN'S MOTHER'S FAMILY.

*Sécretaire des Etats de Béarn*. Aramis never wore, in actual fact, the abbé's cloth that Dumas gave him. His historical prototype, Henri d'Aramits, belonged to one of Béarn's most ancient noble houses. At the same time, he had the right to the curious title of lay *abbé* of Aramits, which may have led to some confusion. His family, however, were Protestants; a curious little anomaly typical of the *ancien régime*! His place at Aramits has disappeared; but that at Espalungue still exists.



# THE WORLD OF SCIENCE.

## THE TREE-KANGAROO.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

ON looking over my collection of photographs the other day, I came across the subjoined picture of a tree-kangaroo. True, I have seen it many times before, but it happened this time to link up with some problems I have been turning over in my mind concerning changes of habit, and the effect of such changes on bodily structure. Habit, I am quite convinced, precedes structure, though some will not have it so. Of course, such changes of habit as we may detect, or believe we detect, in the birds and beasts around us show no bodily change which may be supposed to have been induced by the particular change of habit which has caught our attention. The various organs of the body are very conservative. It takes many hundreds of generations to effect a structural change in any part of the body. But change is inevitable whenever and wherever any animal changes its mode of life.

Take this kangaroo, for example. Did we not

know that there is such a beast, who would ever have thought of a kangaroo taking to climbing trees? There are, it is to be remembered, more than fifty species of kangaroos, divisible into several well-marked groups, and for the most part Australian. Those that we see in zoological gardens are nearly always what we may call "typical" kangaroos, creatures with enormously elongated hind-legs and long tails, progressing, as a rule, in a series of bounds made with a most elegant elasticity.

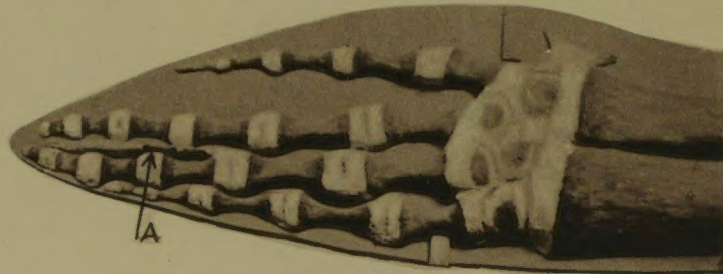
These are what we call "highly specialised" representatives of their order. They have come to be what they are to-day as a consequence of their persistent habit of leaping on their hind-legs. In this peculiar mode of locomotion the bulk of the strain of impact with the ground, at the end of

each bound, fell on the fourth toe; and this persistently recurrent strain has increased its size beyond all the other toes. But these also are peculiar, for the fifth toe has now become greatly reduced, and is evidently on the way to becoming a mere vestige. There are, however, other and very singular features associated with this foot, which evidently are not associated with the leaping form of locomotion. To begin with, the hallux, or "big toe," has vanished completely; while the second and third have become reduced to functionless vestiges. In the living animal they are not traceable, for both are concealed beneath the skin, only the claws appearing at the surface, giving the semblance of a toe with two claws. In the accompanying photograph (Fig. 1), the skeleton of these two claws is shown—suspended from two long and very slender "splints" of bone, closely pressed together.

Now, precisely similar toes are found in other marsupials having a normal mode of locomotion. They are found, for example, in those strange little animals the bandicoots (*Peraneles*), which are exclusively ground-dwellers and have a very mixed diet. Their range is extensive, since they are widely distributed over Australia, Tasmania, New Guinea, and adjacent islands to New Ireland. Though represented by many species, all preserve the same type of hind-foot. In the pig-footed bandicoot (*Charopus*), no bigger than a rat, we find the typical kangaroo-foot at a still further stage of specialisation, since the fifth toe has now become reduced to a vestige which does not even extend to the level of the base of the joints of the fourth toe. Furthermore, the fore-foot has become profoundly changed, after a precisely similar fashion, so that the feet bear a curious likeness to pigs' feet, the claws having the semblance of hoofs.

Finally, mention must be made of the foot of another marsupial, the so-called "native bear," or koala, of Australia. Here the hind-foot has a large "big toe" which is opposable to the rest, and plays an important part in the life of the creature. For it is exclusively arboreal, and uses this toe in grasping boughs. But here again, as in the kangaroo, the second and third toes are reduced to vestiges, giving no sign of their existence externally, save in the presence of two claws, simulating a double-clawed toe. It would seem, then, that the singular condition of the second and third toes of these marsupials was induced by some ancestor as yet unknown to us, whose descendants still further modified the foot in various directions, in response to conditions imposed by new habits. But the foot of the koala, with its large hind-toe, introduces new difficulties when an attempt is made to interpret what we find there.

What makes these feet so peculiarly interesting is the fact that two toes of the same side are involved in this process of dissolution. In all other cases reduction takes place on each side of the foot. In the horse, for example, the "hind-toe" and the fifth were the first to disappear. Then the second and fourth, which remain now only as "splints," leaving but one functional toe, the third. In the



2. ANOTHER CASE OF PECULIAR DIGIT-MODIFICATION: THE FLIPPER OF THE COMMON RORQUAL, IN WHICH REDUCTION OF THE NUMBER OF FINGERS HAS TAKEN PLACE IN THE MIDDLE OF THE SERIES, A MODE UNKNOWN ELSEWHERE AMONG MAMMALS.

The vestige of the third "finger" is seen at A. This last remnant is only found in some individuals. In others it has vanished altogether.

"even-toed" ungulates—cattle, sheep, and pigs, for example—the functional toes are the third and fourth, the second and fifth being represented by small hoofs which do not reach the ground. In the camel these two vestigial toes have vanished completely, and they are approaching extinction in the red deer and its near relations, where only the base and the terminal end of the digit are left. Why the supporting shaft of these toes should vanish before the extremities, we cannot say. In this matter of the suppression of fingers and toes, the most singular of all is found in the case of the whale known as the common rorqual (*Balænoptera*). For here, as is shown in Fig. 2, reduction is taking place in the middle of the series, the third finger being represented only by three imperfect phalanges, or "joints," wedged in between the second and fourth. This is the only case of its kind so far as is known, and is quite inexplicable.

And now let us return to the tree-kangaroo. Three species are found in New Guinea and one in North Australia. All are arboreal, feeding on leaves and fruit. It will be noticed that the hind-legs are not conspicuously long, while the fore-legs are relatively longer and much more powerful than in the ground-dwellers, because they are used more. But we cannot believe that the hind-legs have grown shorter in consequence of the changed habit of life. Rather we must suppose that they adopted this habit before the specialisation of the hind-limbs for leaping began to develop. We find confirmation of this view in the dorcids (*Dorcopsis*) of N. Guinea, which, though ground-dwellers, have relatively short hind-legs. From such an animal the tree-kangaroo has been developed. But how and when and why did they start this strange mode of life?

They are said to be found only in one particular kind of tree—though what this is I have not yet been able to discover. Hence, we may suppose, some remote ancestor found its fallen leaves particularly palatable, and so took to climbing the tree to get the growing leaves. And this taste, transmitted to its descendants, begot the "tree-kangaroos" of to-day. Most of what we know of these creatures in a wild state has been gleaned from the aborigines. And they tell us that they are nocturnal in habits. This being so, one would have expected to find much larger eyes and ears. But then, being arboreal—and of this there is no question—one would also have expected to find that at least the hind-feet had undergone some marked adjustment for climbing. The lack of this adjustment might be interpreted if we knew the kind of tree. Any scientific expedition exploring the regions inhabited by these animals should give attention to this matter.



3. THE URSINE TREE-KANGAROO (*DENDROLAGUS URSINUS*) OF NORTH-WEST NEW GUINEA: A CREATURE WHOSE HIND-LEGS HAVE APPARENTLY UNDERGONE NO ADJUSTMENT FOR TREE-CLIMBING; ITS FRONT LEGS BEING, HOWEVER, LONGER AND MORE POWERFUL, AND ITS BACK LEGS SHORTER THAN THOSE OF THE "TYPICAL" KANGAROOS.

It is stated by aborigines that these creatures are nocturnal; yet they apparently display none of the usual features of nocturnal animals (large ears and eyes, for instance). It is also believed that they only inhabit one type of tree. But much remains to be cleared up with regard to their way of life—an opportunity for some enterprising explorer.

Photograph by F. W. Bond.



# NEW TREASURE FROM HOMERIC ITHACA: DISCOVERIES IN THE ISLE OF ODYSSEUS.

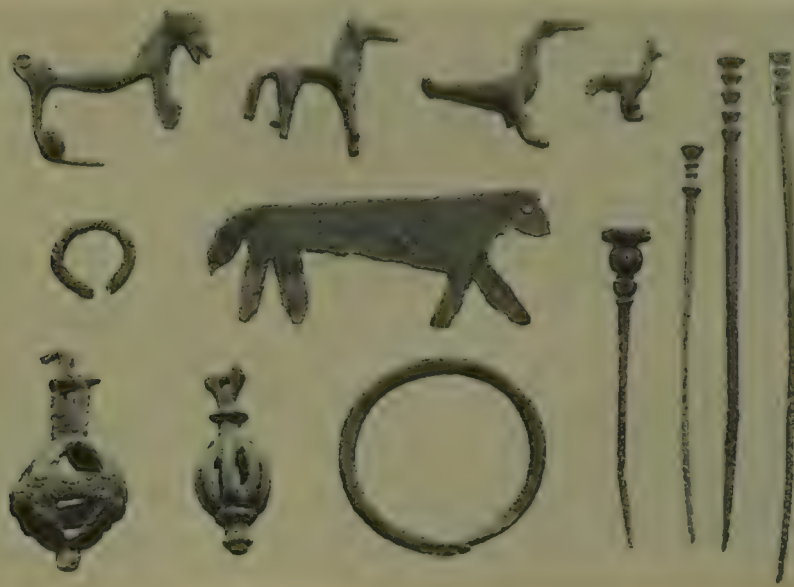


FIG. 1. BRONZES FROM AETOS, IN SOUTH ITHACA.

Similar votive objects have been found at many Greek sanctuaries of the same period. Safety-pins in the form of quadrupeds (top left corner) are, however, very rare in Greece, but fairly common in Italy. The animal in the centre is cut out of a thin sheet of bronze. The ends of the bracelet (below) are shaped like snakes' heads, and have engraved circles for eyes.



FIG. 3. A BRONZE SPHINX FROM AETOS FOUND WITH A LARGE IRON DOUBLE-AXE ABOVE ONE OF THE CAIRNS: SIDE AND FRONT VIEWS. (WITH 5 CM. SCALE TO INDICATE SIZE.)

This figure of a sphinx was originally attached to some curved object, probably the body of a bronze vase.

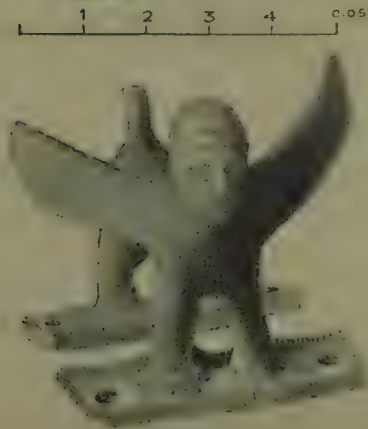


FIG. 4. SUB-MYCENÆAN CUPS FROM THE CAVE-SANCTUARY AT POLIS, IN THE NORTHERN PART OF ITHACA. (WITH 5 CM. SCALE TO INDICATE SIZE.)

These cups are votive objects, and show that the sanctuary, which was in use during the lifetime of Odysseus, continued to be used after his death. Actually, as the finds prove, it fell into disuse only in the first century A.D., when the roof collapsed, and, before that happened, the cult of the hero himself had been added to that of the deities venerated there. These cups were discovered in 1931. Many 12th-century (B.C.) Mycenaean sherds, and some pre-Mycenaean, were also found in 1932.



FIG. 5. AMBER ORNAMENTS AND A STONE SCARABOID FROM THE VOTIVE DEPOSIT AT AETOS. (WITH 5 CM. SCALE TO INDICATE SIZE.)

"Carved amber," writes Mr. Heurtley, "is very rare in Greece at this period, but common in Italy. Of those illustrated (in left-hand photograph above), all except A are perforated, and B, C, D, F, and G are probably beads from necklaces. E (a couchant quadruped) was attached to a silver wire bracelet. A (an animal carved in relief) must have been set in some other material. It is unique in Greece. The scaraboid (H) is of red jasper and probably Phœnician."

"In addition to the vases," writes Mr. Heurtley, "many votive objects were found (at Aetos); bronze beads, rings and pins (Fig. 1); a bronze sphinx (3); glass beads; amber beads (5); an amber ornament with an animal in relief (5A); terra-cotta figurines; gold beads; silver bracelets; animal-shaped ivory



FIG. 6. CARVED IVORY AND BONE ORNAMENTS FROM AETOS, IN SOUTHERN ITHACA. (WITH 5 CM. SCALE TO INDICATE SIZE.)

The ivory and bone ornaments (in right-hand photograph) resemble the well-known Spartan ivories. The animals are: (A) a monkey with its young; (B and C) rams; (D and F) dogs; (E) a frog; and (G) an unknown animal. B and C have an animal and a crouching man on their respective bases (also illustrated here), in intaglio; D a winged lion in relief; and G incised diagonals within a frame."

pendants (6); as well as many iron weapons, and a few stone beads (5H)." The handle shown in Fig. 2 belongs to one of two bronze tripods found at the cave at Polis. It resembles the well-known tripods found at Olympia, attributed to the ninth and eighth centuries B.C.



# NEW DISCOVERIES IN ITHACA, THE ISLAND HOME OF ODYSSEUS.



FIG. 1. A FISH, PERHAPS A TUNNY, PAINTED ON THE BASE OF THE TALLER VASE SEEN IN ILLUSTRATION NO. 4. The flying spray is indicated by the dots, which, with the swiftness and simplicity of the drawing, create the effect of swift motion.

THE British expedition promoted by Sir Rennell Rodd which is exploring Ithaca [writes Mr. Huxley] commenced its third campaign on October 15. At Aetós (Fig. 6), in the south half of the island, the exploration of the sub-Mycenaean and Proto-Corinthian deposits, begun in 1931, was continued. In the sub-Mycenaean area we discovered that what we had supposed to be the remains of a burnt house was in reality a series of small cairns heaped over ashes which reposed on a floor of potsherds. The custom of raising cairns over human ashes was practised in Greece in the Heroic Age.

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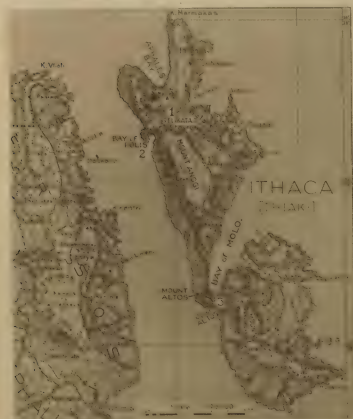


FIG. 8. THE ISLE OF ODYSSEUS: ITHACA—A MAP SHOWING THREE SITES OF BRITISH EXCAVATIONS.

Three excavation sites are shown—(1) Polikata; (2) a cave-sanctuary at Polia; and (3) a sanctuary at Aetós, near the site of a town on the saddle between Mount Aetós and Nerevós. Last year's excavations were confined to Aetós and Polia. On the left is part of the island of Cephalonia.



FIG. 2. SOME OF THE VASES FROM THE VOTIVE DEPOSIT DISCOVERED AT AETÓS, IN THE SOUTH PART OF ITHACA.

Most of these vases found in the votive deposit at Aetós are known Proto-Corinthian types, but there are novel forms and ornaments which suggest a local school of potters, using mainly Proto-Corinthian models. The three

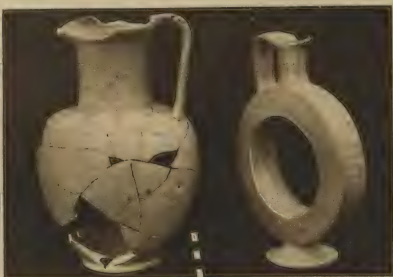


FIG. 5. AN GINOCHE AND A RING-FLASK, BOTH STANDARD PROTO-CORINTHIAN TYPES: VOTIVE OFFERINGS AT A SANCTUARY. They were brought to Ithaca by Corinthian travellers and left as offerings at the sanctuary. They thus served as models for the local potters.



FIG. 6. A VIEW FROM AETÓS LOOKING TOWARDS NORTH ITHACA, THE MT. NERITON OF THE "ODYSSEY," WITH AETÓS, ONE OF THE SITES EXCAVATED BY THE BRITISH EXPEDITION, IN THE SOUTH ITHACA (see map in Fig. 8), near the isthmus joining it to the northern half of the island. The adjacent island of Leucas (now St. Maura) is believed by a German archaeologist, Prof. Dörpfeld, to have been the original Homeric

and it was thus that, according to Homer, both Greeks and Trojans disposed of their dead. At Aetós, these cairns belong, as is shown by the pottery, to the sub-Mycenaean and Proto-Geometric periods—i.e., to the tenth and ninth centuries B.C. The Proto-Corinthian deposit is separated from the sub-Mycenaean by a terrace-wall, and there is some evidence that the numerous Proto-Corinthian vases and other objects found were originally placed above the cairns, but that later, owing to successive collapses of the terrace-wall, they were scattered in confusion down the slope. Thus the process of accumulation was gradual, and two strata could be distinguished, separated by a comparatively sterile layer about 30 cm. thick. At one point in the upper stratum a mass of vases, some intact but most in fragments, were disposed around two large store-jars. From the same strata over 170 vases (Figs. 2 and 3) have been put together, and many more await completion. These vases illustrate the development of the Proto-Corinthian style from its earliest to its latest phase, and there is much local material, new in form and decoration (Figs. 4 and 7). Especially interesting is a tall vase bearing the signature of the artist on the stem—KAIKAEAZ HIOIAZE ('Kaliklaes made') (Figs. 9 and 10). The upper part is missing. Besides the vases, many votive objects were found (see page 45). These objects were perhaps dedicated by Corinthian colonists, who, as the trade of Corinth expanded westward, founded a half-way station in Ithaca. Their pottery, in its earlier

(Continued opposite.)



FIG. 3. MORE VOTIVE VASES FROM AETÓS—THREE REPRESENTING THE EARLIEST OR GEOMETRIC PHASE OF PROTO-CORINTHIAN WARE. The larger vase in the top row of the right-hand illustration (Fig. 3) belongs to the earliest or Geometric phase of Proto-Corinthian ware.



FIG. 6. A VIEW FROM AETÓS LOOKING TOWARDS NORTH ITHACA, THE MT. NERITON OF THE "ODYSSEY," WITH AETÓS, ONE OF THE SITES EXCAVATED BY THE BRITISH EXPEDITION, IN THE SOUTH ITHACA (see map in Fig. 8), near the isthmus joining it to the northern half of the island. The adjacent island of Leucas (now St. Maura) is believed by a German archaeologist, Prof. Dörpfeld, to have been the original Homeric



FIG. 7. A BIRD-SHAPED VASE PROBABLY MADE BY LOCAL POTTERS IN ITHACA: A VESSEL, PERHAPS USED FOR OIL. This vase, made in the form of a bird, is perhaps an oil-flask. It was filled through the hole above the tail, and emptied through the beak.

phase, shows the influence of the Proto-Geometric vase-makers already established at Aetós, and, in point of time, the Proto-Corinthian deposit, which belongs to the eighth and seventh centuries B.C., is actually continuous with the Proto-Geometric. At the small harbour, below the sanctuary, we continued the clearance of the big wall which runs at right angles to the shore. The western face is ruinous, but the eastern is well preserved (Fig. 11) and is a fine example of polygonal masonry. On the evidence of the pottery found in association with it, it was built in the fourth or third century B.C., and destroyed in the first or second century A.D., perhaps by the same earthquake that caused the collapse of the cave at Polia. Nor is the style of construction inconsistent with this dating. In a small cave at the west end of the harbour, stratified traces of Graeco-Roman occupation were found. As at Polia, the floor of the cave lies about 14 metres below the level of the sea. Consequently we had to abandon the complete exploration of this cave, but from the water and mud we took out fifteen Late Mycenaean sherds of good style. In the cave at Polia, after several attempts, we obtained a sufficiently powerful pump, and Miss Benton, assisted by Mr. C. A. R. Radford, cleared a fairly large area down to the rock. The stratified layers reveal that the cave was used from pre-Mycenaean times to the first or second century A.D., when the collapse of the rock took place. To the Mycenaean period belongs a stone pavement, and to the sixth century B.C. a terrace wall reached from below

(Continued above.)

# RICH TREASURES OF GREEK POTTERY, INCLUDING AN EARLY SIGNED VASE.



FIG. 4. TWO PROTO-CORINTHIAN GINOCHEAI ('WINE-JARS') DISCOVERED AT AETÓS, IN THE SOUTHERN PART OF ITHACA.

The taller one is a good example of the careful and delicate decoration of Proto-Corinthian ware: on its base is painted the fish shown in Fig. 1.

by steps. At the head of the steps on either side stood two bronze tripods, of one of which all the essential parts have been recovered (Fig. 2 on page 45). It resembles the well-known tripods found at Olympia, attributed to the ninth and eighth centuries B.C. Parts of six more were also found. Of the other finds, the most interesting is a bronze statuette of a bearded man of the Geometric period, and the upper half of a large female figure of the sixth century B.C. wearing a head-dress. It was perhaps a reproduction of a primitive cult-statue. Many Mycenaean sherds of the 12th century B.C., and some pre-Mycenaean, were also found."



FIG. 11. THE EAST FACE OF A WALL OF POLYGONAL MASONRY FOUND AT THE ANCIENT HARBOUR OF AETÓS.

This wall, constructed of polygonal masonry, was found at the ancient harbour of Aetós, near the spot illustrated in the central photograph (Fig. 6). The wall was part of the defensive system of a small town (perhaps Alakomene), and was probably built in the fourth or third century B.C.



FIGS. 9 AND 10. ONE OF THE EARLIEST SIGNED VASES: A VESSEL OF WHICH THE CUP IS MISSING; AND (INSET) THE SIGNATURE VISIBLE IN THE LEFT-HAND PHOTOGRAPH.

In the lowest row of decoration on the vase-stem (shown above as seen from opposite side) is a fringe of animals—two dolphins seated on either side of a conventionalised floral ornament, and a monkey. In the next zone above is the artist's or potter's signature (visible in the left-hand photograph and shown separately at the top). It reads KAIKAEAZ HIOIAZE ('Kaliklaes made'). The vase belongs to the first quarter of the seventh century B.C., and is one of the earliest signed vases found in Greece. Its height is 20 cm.

PHOTOGRAPHS AND ARTICLES BY W. A. HUXLEY, DIRECTOR OF THE EXCAVATIONS IN ITHACA. (SEE ALSO PAGE 45.)



## BY SEA AND BY LAND: A WINDOW ON THE WORLD.



THE SCENE OF AN OUTBREAK OF FIRE—AT ABOUT 3 A.M., THE SAME HOUR AT WHICH THE "L'ATLANTIQUE" FIRE BROKE OUT: THE "FRANCE."

An outbreak of fire occurred in the French liner "France" (23,769 tons), lying in dock at Havre on January 8, some days after that in "L'Atlantique." She had been temporarily laid up. The damage was slight. There could apparently be no question of a short circuit, since the electrical plant was stated not to be working. It was pointed out that, like other fires which have recently damaged French liners, this broke out in the most luxurious quarter of the vessel.



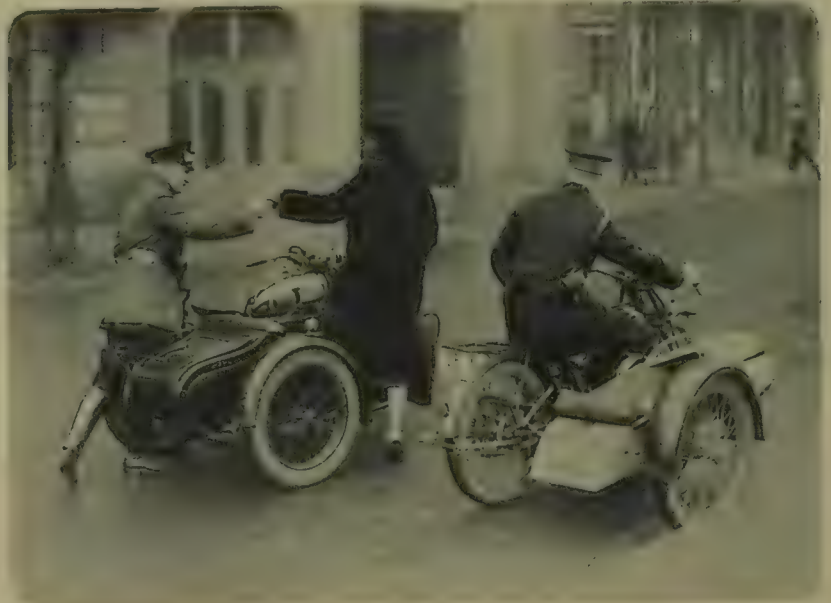
REPLACING A SHIP THAT TWICE CAUGHT FIRE: THE NEW FURNESS-WITHY LINER, "QUEEN OF BERMUDA."

We give here an illustration of the new "Queen of Bermuda," which is now completing at Barrow-in-Furness, for the Furness-Withy Line, and replaces the luxurious ship of the same name which was burned at Belfast in November 1931. This fire, which was fully illustrated by us at the time, was remarkable as being the second which had broken out in this vessel in a year. Her public rooms had been burnt while she was lying at Hamilton Wharf, Bermuda.



A ROME TRAFFIC POLICEMAN RECEIVING NEW YEAR GIFTS WHILE ON DUTY: A PHOTOGRAPH SHOWING PRESENTS STACKED ROUND HIS STAND!

We know "Christmas-boxing" as a genial custom in this country, but it has not yet gone to the length apparently reached in Rome. Only there it is New Year gifts and not Christmas boxes. In England, at Christmas, many a worthy citizen rewards the stout-hearted constable who guards his home in a manner that is not the less welcome for being discreet: in Rome, the traffic policeman is the object of varied presentations—here seen proudly stacked round his stand.



A REMARKABLE SOLUTION OF THE FOOTPAD DANGER IN BERLIN: PRIVATE "BLACK HUSSARS," WHO ESCORT PEOPLE TO THEIR HOMES AFTER DARK.

The "Black Hussars," as they are called in Berlin, from their uniform, are employed by a private company which has a corps of night-watchmen. They are equipped with motorcycles and armed. Any timid resident returning home at a late hour has only to notify the company, and he will be met by a "Black Hussar," who will escort him to his house. A charge of 4s. 6d. a month is made for keeping watch on a house.



A STRIKING CONTRAST: THE AIR ABOVE AN UGLY REFUSE-HOPPER FILLED WITH BEAUTIFUL, BUT HUNGRY, SEAGULLS.

The seagull, because of his dazzling white plumage and the æsthetic poses he is given to take up on the "back of the wind," and one of the most graceful birds in watch in flight, has yet adapted himself with conspicuous success to the sordid side of civilisation. The contrast of those white wings wheeling round and sinking gracefully down, as here, in sordid circumstances has fascinated many an artist.

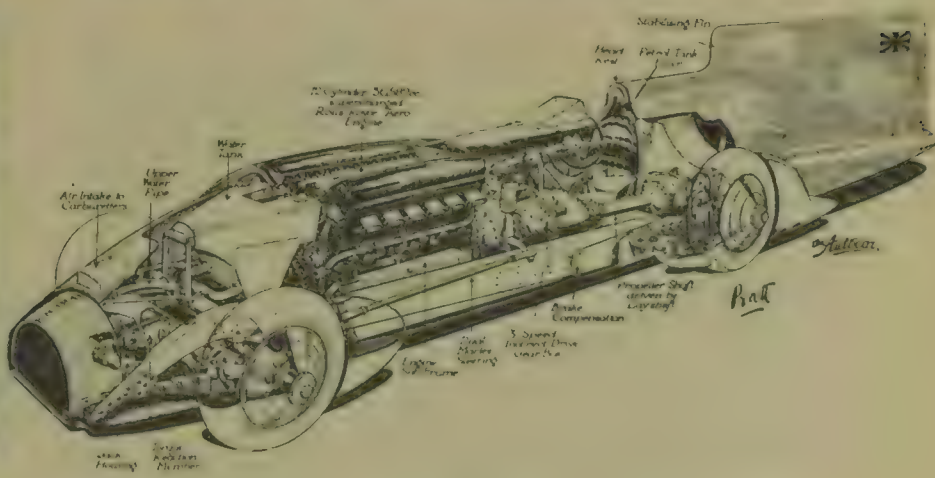
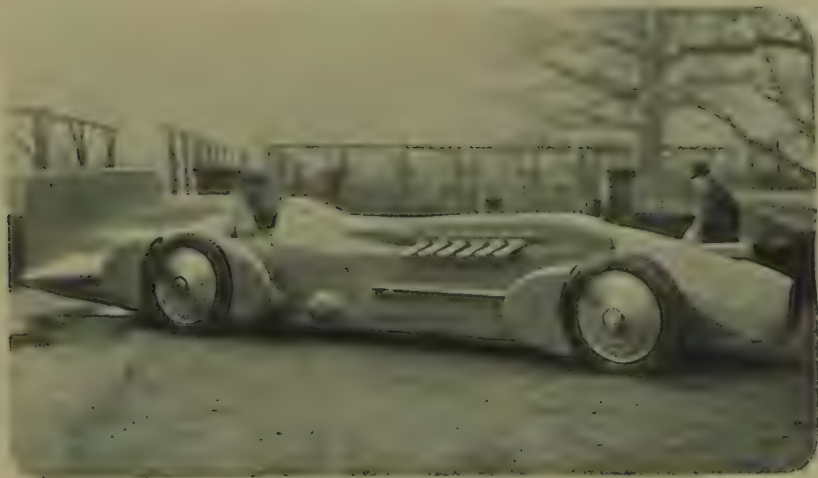


A NEW AND THRILLING SPORT: SKI-JÖRING BEHIND A PRIVATE AEROPLANE AT ST. MORITZ.

"Speed and yet more speed and more spectacular speed" might be taken as a slogan for the artists in sensation, who are so frequently the supermen in our world nowadays. To watch ski-jöring behind a horse took the breath away—such tremendous skill and coolness was required. But when it comes to an aeroplane, the imagination almost refuses to accept the human possibility of the thing. This photograph was, however, taken at St. Moritz in the sober light of day.



# THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE REBUILT "BLUE BIRD," IN WHICH SIR MALCOLM CAMPBELL WILL ENDEAVOUR TO BEAT HIS WORLD'S LAND-SPEED RECORD OF 253.9 MILES PER HOUR: THE CAR—MORE POWERFUL AND LARGER THAN BEFORE—AS DELIVERED TO SIR MALCOLM; AND A SECTIONAL DRAWING OF IT.

Not content with his world's land speed record of 253.9 miles per hour, which he set up at Daytona on February 24, 1932, Sir Malcolm Campbell has had his famous racing car, the "Blue Bird," rebuilt in order that he may attempt to set up a still better time. The car was conveyed to Sir Malcolm's home near Horley, in Surrey, last week-end, and it is arranged that it

shall be shipped to the United States on January 18, its famous driver following a week later. As it now is, the "Blue Bird" is 27 feet long, and it weighs 4½ tons. Its new engine—the Rolls-Royce 12-cylinder super-charged Schneider Trophy aero-engine of 36½ litres capacity and nearly 2500 brake horse-power—gives it 1000 h.p. more than it had before.

The Sectional Drawing by Courtesy of the "Autocar."



THE IRISH FREE STATE ELECTION CAMPAIGN: GENERAL RICHARD MULCAHY ADDRESSING THE MEETING IN O'CONNELL STREET, DUBLIN, WHICH RESULTED IN FIGHTING BETWEEN REPUBLICANS AND MEMBERS OF THE ARMY COMRADES' ASSOCIATION (THE "WHITE ARMY").

It will be recalled that Dail Eireann was dissolved on January 3, and that it was arranged that nominations for a new Dail should be taken on January 11, that there should be a General Election on January 24, and that the Dail should reassemble on February 8. With regard to the first of our photographs, we give the following note: In Dublin, on January 8, General



THE IRISH FREE STATE ELECTION CAMPAIGN: MR. DE VALERA ADDRESSING THE CROWD THROUGH A MICROPHONE AT AN OPEN-AIR MEETING IN DUBLIN ON JANUARY 5 AND ANNOUNCING HIS PLAN OF CAMPAIGN.

Richard Mulcahy and other members of the Cosgrave Party addressed a crowd about twelve thousand strong, gathered in O'Connell Street and one of the side streets. A Republican group interfered and there was slight fighting with fists and sticks. After the meeting, the disturbances were much more serious. Members of the Army Comrades' Association were stoned by Republicans, and some revolver shots were fired. About fifty persons were injured; for the most part slightly



THE IRISH FREE STATE ELECTION CAMPAIGN: MR. COSGRAVE (CENTRE), LEADER OF THE CUMANN NA NGAEDHEAL PARTY, OUTLINING HIS POLICY TO MEMBERS OF THE PRESS, BEFORE BEGINNING A SPEECH-MAKING TOUR.

On January 7, Mr. Cosgrave was formally adopted as one of the Cumann na nGaedheal Party's four candidates for Cork City; and on the same night he opened his campaign in Cork. He said that the first essential for the new Government would be to make peace with Great Britain on honourable terms; and that the Free State had to face a serious financial situation, preliminary to making good the markets which, for the last ten months, the Government had destroyed and obtaining for the people no less a favourable trade agreement with Great Britain than had been secured by Australia, New Zealand, and South Africa.



THE PRINCE OF WALES'S INTEREST IN THE MINIATURE HOSPITAL OF THE KING EDWARD'S HOSPITAL FUND: HIS ROYAL HIGHNESS INAUGURATING THE MODEL BY PRESSING THE BUTTON WHICH CAUSES IT TO BE ILLUMINATED.

As we noted in our issue of January 7, when giving a number of illustrations of it, a miniature hospital—scale, 1-inch to one foot—has been built with the object of extending interest in the work of the King Edward's Hospital Fund. The idea originated with the Queen's Doll's House, and it is expected that the model will attract many visitors. At present, it is being exhibited at the Building Centre, 158, New Bond Street. There is no charge to the public, but visitors are invited to contribute to the King's Fund and to buy an illustrated descriptive booklet, published at 6d., which also helps the Fund.



# FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



**TREASURES OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: GERMAN PEARWOOD HEADS OF A YOUNG MAN AND A YOUNG GIRL.**

Dating probably from the late fifteenth century, these two exquisite pearwood heads are among the finest examples of this type of German carving; and it is interesting to note that, unlike Italian works of the period, they show a complete lack of classical influence. They are undoubtedly the work of an outstanding master. The type of face would seem to point to a South German or Swabian, rather than to a Franconian, origin.



**A COW SACRIFICED (WITHIN THE RING OF MEN; TO THE RIGHT) IN TOKEN OF SUBMISSION: MOORISH CHIEFTAINS SURRENDERING TO THE FOREIGN LEGION.**

This dramatic photograph was taken on Christmas Eve, when the 2nd Regiment of the French Foreign Legion, as our correspondent informs us, had ended their 1932 campaign against the Moors by winning the battle of Tazigzaout and so subduing a 125-mile stretch of country in the Atlas Mountains. The last thousand families of the High Atlas area are here seen capitulating. It is hoped that all Morocco will be pacified by 1935.



**THE REVOLT IN ALWAR, TO WHICH BRITISH TROOPS HAVE BEEN SENT TO AID IN SUPPRESSING A MOSLEM INSURRECTION: ALWAR FORT AND PALACE.**

Detachments of Indian troops and a section of the Royal Tank Corps, comprising four armoured cars, were sent from Delhi on January 9 to supplement the Maharajah of Alwar's small force in dealing with the Meo (Moslem) revolt. Like the recent troubles in Kashmir, the Alwar revolt is caused by real or imaginary grievances of Moslem subjects of a Hindu Maharajah.



**JAPANESE FIREMEN IN ACTION DURING A BIG CITY FIRE—SHOWING THEIR STANDARDS, OR "MATOI."**

This photograph illustrates a curious custom from the Far East—the standards, each with its peculiar shape and pattern, carried by Japanese firemen when in action. It was taken during a recent serious outbreak of fire at the Shirokiya Department Store.



**THE MATSHIE'S TREE-KANGAROO BORN AT THE LONDON "ZOO" IN ITS MOTHER'S POUCH—THE FIRST OF ITS KIND EVER BORN IN CAPTIVITY.**

A baby tree-kangaroo—here seen pouched—has been born at the "Zoo." Its mother arrived in London last October from the tropical forests of New Guinea. Mother and baby have had to be isolated from the father, who has a sour temper. The animals are not at present allowed out, for fear their tails should get frost-bitten, but the public will have opportunities of seeing them later.



**THE NEW MILITARY FIELD UNIFORM TESTED AT ALDERSHOT: AN EXPERIMENTAL PLATOON OF THE QUEEN'S ROYAL REGIMENT TAKING PART IN TRAINING OPERATIONS.**

The new infantry field uniform is to be tested during the whole of this year's military training programme; and on January 9 the first comprehensive idea of the appearance of a platoon in the new equipment was afforded at Aldershot, when the experimental platoon of the 2nd Battalion, The Queen's Royal Regiment, took part in training operations. Half the platoon, as our photographs show, wore short canvas leggings over their trouser-legs, and the rest had shorts with



**THE NEW MILITARY FIELD UNIFORM TESTED AT ALDERSHOT: MACHINE-GUNNERS OF THE QUEEN'S ROYAL REGIMENT WEARING THE EXPERIMENTAL EQUIPMENT.**

puttees below. Both of these types are to be fully tested. The new two-piece pack, it was reported, appeared to be decidedly comfortable when the men were on the march, since the weight is distributed to better advantage. The deer-stalker type of hat, on which the ordinary regimental cap badge is replaced by an oblong disc, seemed to shield the eyes effectively against the sun. The platoon will wear ordinary uniform for all except training purposes.



# THE KENYA GOLD DISCOVERY QUESTION: SCENES AT THE DIGGINGS.



NATIVES EMPLOYED IN THE NEW GOLD-FIELDS OF KAKAMEGA: A SCENE AT SWANN'S CLAIM, PROBABLY THE LARGEST ALLUVIAL DIGGINGS IN KENYA.



OPERATIONS WITH THE SLUICE-BOX ON ONE OF THE CLAIMS AT THE NEW GOLD DIGGINGS IN KENYA: NATIVES AT WORK FOR A EUROPEAN PROSPECTOR.



THE CENTRE FOR THE NEW GOLD DIGGINGS, WHICH LIE FAR APART AND COVER A WIDE AREA: KAKAMEGA, A SMALL SETTLEMENT IN THE NORTH KAVIRONDO REGION OF KENYA COLONY, AND THE SEAT OF THE DISTRICT COMMISSIONER—SHOWING A GROUP OF BUILDINGS AND A MOTOR-CAR.



THE SEARCH FOR GOLD IN KENYA COLONY: A PARTY OF MEN, INCLUDING NATIVES CARRYING PANS TO THE SLUICE-BOX, AT WORK ON ONE OF THE CLAIMS IN THE KAKAMEGA DISTRICT.

The discovery of gold in the Kakamega district of Kenya has drawn thither many prospectors. Kakamega itself lies about 200 miles north-west of Nairobi, and 40 miles east of Kisumu, on the shores of Lake Victoria. The claims are widely separated, and the food supply presents difficulties. The opening-up of this gold-field led to new measures which have caused much controversy. On December 21 the Kenya Legislature approved an amendment to the Native Lands Trust Ordinance, enabling land in the Reserves to be granted to prospectors and compensation paid to natives in cash instead of in equivalent land elsewhere. This action has been criticised in many quarters, among others by Lord Lugard and the Archbishop of Canterbury, as involving a breach of a pledge. It was



THE PANNERS AT WORK ON A CLAIM IN THE NEW GOLD-FIELDS OF KENYA: TYPES OF THE NATIVE LABOURERS EMPLOYED BY PROSPECTORS, SEEN AT CLOSE QUARTERS.

urged that the amendment should not receive the Royal Assent without full discussion in Parliament. The Chief Native Commissioner in Kenya issued a memorandum to natives last October, explaining that claims pegged out were only temporary, and the work might last only a few months, after which the land would revert to them. The "East African Standard" recently stated: "Over 700 square miles of reserve are being actively prospected. . . . Without African labour, prospecting of this large area would be extremely difficult, if not impossible. If there were any strong resentment at the presence of the European there would be a boycott of labour. . . . It would appear that the African is making the best of what he now begins to see is not such a bad job after all."



## PERSONALITIES OF THE WEEK:



**M. DE PACHMANN.**

The great pianist who was world-famous for his interpretations of Chopin—and for his characteristic platform mannerisms. He died on January 7; aged eighty-four. He went to the Conservatorium at Vienna at the age of eighteen; subsequently retiring into private life for periods of study. He first appeared in London in 1882.

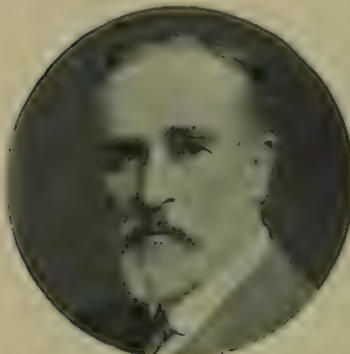
**SIR REGINALD BRADE.**

Died January 5; aged sixty-eight. A distinguished Civil servant who spent his whole career in the War Office and was Secretary throughout the war. Entered the War Office in 1884; Secretary of the War Office, 1914.



**MR. J. M. ROBERTSON.**

Well-known author, journalist, Shakespearean scholar, and former Radical Member of Parliament. Died Jan. 5; aged seventy-six. Published "The Shakespeare Canon," "The Problem of Hamlet," "Christianity and Mythology," and many other works.



**SIR FRANK DYSON, RETIRING ASTRONOMER ROYAL (LEFT); WITH MR. J. JACKSON, F.R.A.S., FUTURE ASTRONOMER AT THE CAPE.**

The Admiralty has announced that Mr. J. Jackson, D.Sc., F.R.A.S., and a Chief Assistant at Greenwich Observatory, has been appointed Astronomer at the Observatory, Cape of Good Hope, from March 1. He is to succeed Mr. H. Spencer Jones, who was recently selected for the appointment of Astronomer Royal in succession to Sir Frank Dyson.



**THE INTERIM REPORT OF THE ROYAL COMMISSION ON LOTTERIES AND BETTING: MEMBERS OF THE COMMISSION PHOTOGRAPHED AFTER A SITTING.**

From left to right are Sir Sidney Rowlatt (the chairman), Mr. W. L. Hichens, Mr. Arthur Shaw, a secretary, Mr. R. F. Graham-Campbell, Sir James Leishman, Sir David J. Owen, Lady Emmott, and Sir Stanley Jackson. The other members of the Commission are Mr. C. T. Cramp, Mr. Alexander Maitland, K.C., Sir Sydney Skinner, and Mrs. J. L. Stocks. The interim report was issued on January 9. It recommends that totalisator betting should be confined to horse-racing courses.



**PRINCESSES ELIZABETH AND MARGARET ROSE OF YORK: A CHARMING PICTURE JUST RELEASED FOR PUBLICATION.**

This delightful photographic study of the daughters of the Duke and Duchess of York was taken in the English garden of the little Princesses' grandparents, the Earl and Countess of Strathmore, at St. Paul's Walden Bury, Welwyn. Princess Elizabeth will be seven in April; and Princess Margaret, three in August.—[Photo. Frederick Thurston and Son, Luton.]



**THE "L'ATLANTIQUE" DISASTER: CAPTAIN SCHOOF (CENTRE) ON THE QUAY AT CHERBOURG AFTER THE FIRE.**

All reports show that the officers and crew of the French liner "L'Atlantique" (involved in the fire disaster fully illustrated on several pages of this number) behaved with the utmost gallantry. First Captain Schoofs remained on the bridge till the last minute. On being landed at Cherbourg, he made a full statement.

## PEOPLE IN THE PUBLIC EYE.



**DR. WILHELM CUNO.**

A former German Chancellor. Died on January 3; aged fifty-six. He held the Chancellorship during the French occupation of the Ruhr in 1923. His Government depreciated the mark until it stood at 50,000,000 to the pound. He resigned, and was succeeded by Stresemann. He became President of the Hamburg-Amerika Line, 1926.

**BISHOP RUSSELL WAKEFIELD.**

Bishop of Birmingham, 1911—1924. Died January 9; aged seventy-eight. Keenly interested in social questions, and often called the "layman's bishop." Trained for the Diplomatic Service; but took Orders at the age of twenty-three.



**CAPT. LARSEN.**

Leader of the new scientific expedition to the Antarctic, which will make a study of the Weddell Sea. Has had great experience of Polar exploration and accompanied Amundsen's 1925 Arctic Expedition.



**M. PADEREWSKI IN LONDON: THE FAMOUS MUSICIAN WHO ARRANGED TO PLAY AT A CHARITY CONCERT AT THE ALBERT HALL.**

M. Paderewski arrived in London on January 3, to give a pianoforte recital at a charity concert in aid of the Musicians' Benevolent Fund in the Albert Hall on January 12. The King and Queen lent their patronage to the concert. It was understood that his programme would include Bach's Chromatic Fantasia and Fugue, and a Mozart sonata.



# A Great Painter's Impression of World-Famous Gaming Rooms.

BY PERMISSION OF THE OWNERS, THE CORPORATION OF SOUTHAMPTON.



"AFTERNOON, MONTE CARLO": A SKETCH BY SIR JOHN LAVERY, R.A.

In this brilliant work, as in his impression of a sitting in the House of Commons reproduced in colour in our issue of October 15 last, Sir John Lavery displays a consummate skill in the treatment of a large interior crowded with human figures, while at the same time imparting, by the attitudes of the people composing the assemblage, an atmosphere of tense interest and concentration. Both pictures were shown, along with many others, in an exhibition of portrait studies and other sketches by the artist, held recently at Messrs. Colnaghi's Gallery, 144-146, New Bond Street. The Casino at Monte Carlo is familiar enough in its external aspect, but nothing

could convey more vividly a typical gathering in the world-famous gaming rooms than this masterly painting, which brings the scene to life even for those who have never visited the place. The original has been acquired by the Corporation of Southampton. Sir John Lavery, we may recall, was born in Belfast in 1856, received his art training in Glasgow, London, and Paris, and was elected an R.A. in 1921. Last year he became President of the Royal Society of Portrait Painters. As one of the most distinguished artists of our time, he is represented in many of the leading public galleries of Europe, Canada, and South America.



# "Coming Home to Roost" at Sunset: An Aircraft-Carrier's "Brood" Returning to the Parent Ship.

AFTER A PHOTOGRAPH TAKEN ON BOARD H.M.S. "COURAGEOUS."



## TWO HOMING AEROPLANES FLYING BACK TO THE BRITISH AIRCRAFT-CARRIER H.M.S. "COURAGEOUS": A TYPICAL INCIDENT OF FLEET AIR ARM OPERATIONS IN A PICTURESQUE SETTING.

This very picturesque photograph was taken at sea, a few weeks ago, on board the British aircraft-carrier H.M.S. "Courageous," whose ensign is visible in the left foreground. In the air, silhouetted against a sunset sky, are two of the ship's aeroplanes, "coming home to roost" after exercises of the Fleet Air

Arm. In a few moments they will be alighting on the spacious landing-deck of their parent ship. It was recently announced, in Air Ministry Orders, that certain Fleet Air Arm flights had been reorganised owing to the increased provision of aircraft for embarkation in H.M. ships other than aircraft-carriers.

In this connection it is interesting to recall a novel device invented by Herr Hein (builder of the famous German liner "Bremen") which, it is reported, may make a great change in the methods by which seaplanes regain their parent ship, and might even spell the doom of the big aircraft-carrier, the most expensive type of

warship, both to build and maintain. This invention consists of a floating platform of canvas stiffened with battens, towed at the stern of a ship, on which seaplanes can alight. It has had successful trials in Germany, and has been experimentally adopted for the French seaplane tender, "Commandant Teste."



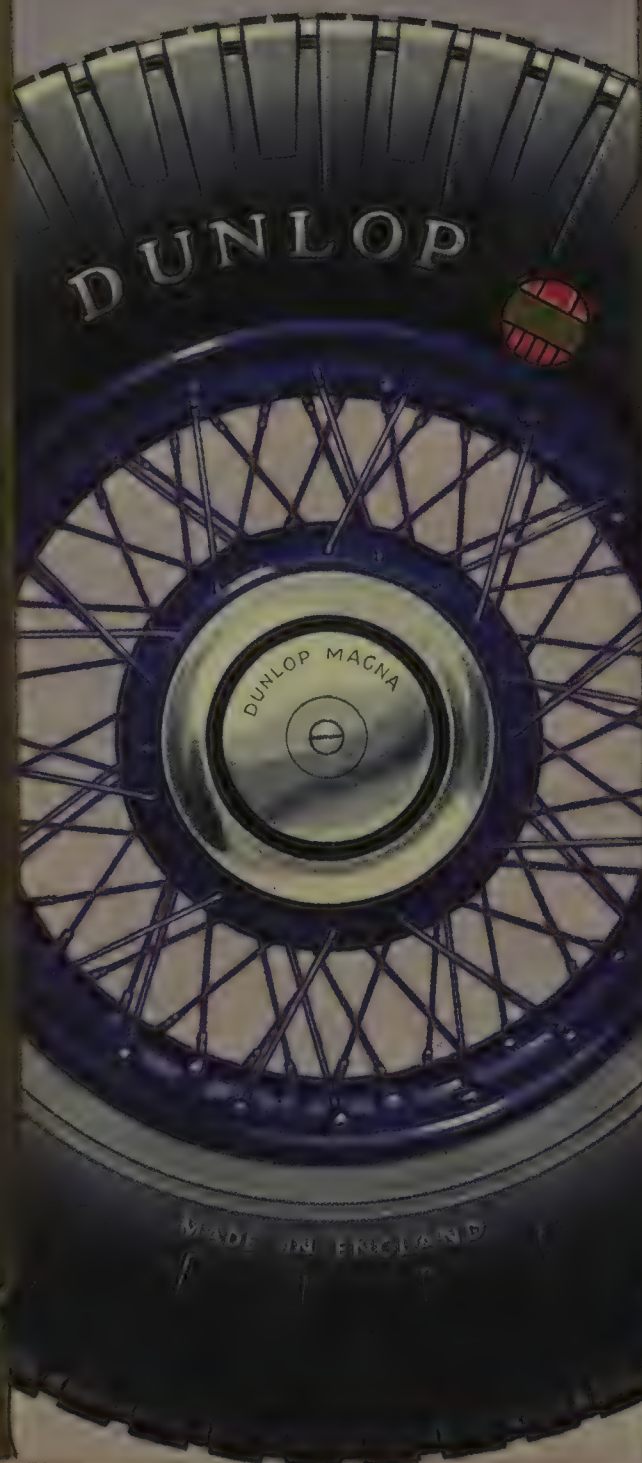


BY APPOINTMENT  
MOTOR CAR TYRE  
MANUFACTURERS  
TO H.M. THE KING

# 1933



BY APPOINTMENT  
RUBBER TYRE  
MAKERS TO H.M. THE  
PRINCE OF WALES





# The Winter Exhibition at the Royal Academy



ORPEN AT THIRTY: A SELF-PORTRAIT BY THE MODERN MASTER WHO DOMINATES THE COMMEMORATIVE EXHIBITION OF WORKS BY LATE MEMBERS OF THE ROYAL ACADEMY.

The Winter Exhibition at the Royal Academy, which opened to the public on January 7 and is to close on March 11, is devoted to the work of fourteen recently deceased Academicians and Associates—Sir Frank Dicksee, Sir George James Frampton, Maurice Greiffenhagen, George Washington Lambert, Henry Herbert La Thangue, Sir Bertram Mackennal, David Muirhead, Sir William

Orpen, Frederick William Pomeroy, Henry Poole, Charles Ricketts, Charles Sims, Henry Scott Tuke, and William Lionel Wyllie. Orpen dominates the show. This particular picture was painted in 1903; in which connection it should be noted that the artist was born in 1878. It has been lent to the Exhibition by its owners, the Corporation of Newcastle-upon-Tyne.

FROM THE PICTURE BY THE LATE SIR WILLIAM ORPEN, K.B.E., R.A. (COPYRIGHT RESERVED.)



# ORPENS AT THE ROYAL ACADEMY: DOMINATING WORKS IN THE WINTER EXHIBITION.

REPRODUCTIONS FROM THE ORIGINALS BY SIR WILLIAM ORPEN, K.B.E., R.A.



1. "THE ARTIST'S FATHER AND MOTHER." (1912)



2. "THE BARREL ORGAN." (1904)



3. "MISS ELVERY." (1909)



4. "THE COUNTESS OF CRAWFORD AND BALCARRES:  
INTERIOR PORTRAIT."



5. "THE BLUE HAT."



6. "THE PLAY SCENE FROM 'HAMLET.'" (1922)



7. "AUGUSTUS JOHN, ESQ., R.A."



8. "THE CAFÉ ROYAL, LONDON." (1912)

In "The Café Royal," the chief figures (from left to right) are those of the artists William Nicholson, James Pryde, and Augustus John; with George Moore in the left. Wilson Steer is in the centre. On the right (reading from the back) are Hugh Lane, Walter Sickert, D. S. MacColl, and Henry Tonks.



9. "HOMAGE TO MANET." (1909)

"Homage to Manet" shows a room in Orpen's house in Bolton Gardens. Some of his friends are seen under Manet's portrait of Eva Gonzalés. George Moore is on the left. Wilson Steer is in the centre. On the right (reading from the back) are Hugh Lane, Walter Sickert, D. S. MacColl, and Henry Tonks.

The pictures reproduced on these two pages have been lent by (1) Mrs. Arthur Orpen; (2) Mr. T. D. Barlow; (3) Mr. Theodore W. Ward; (4) the Earl of Crawford and Balcarras, K.T.; (5) Mrs. W. Vician; (6) the Marchioness of Cholmondeley; (7) Mrs. T. M. Sourby; (8) the Musée National du Jeu de Paume, Paris; (9) the Corporation of Manchester; (10 and 11) Captain R. Langton Douglas.



10. "THE KNACKER'S YARD."



11. "THE KAISER ENTERS PARIS."



CHARLES SIMS—DECORATIVE, MYSTICAL:  
WORKS IN THE WINTER EXHIBITION AT THE ROYAL ACADEMY.



"THE LITTLE FAUN." (1908.)



"AND THE FAIRIES RAN AWAY WITH THEIR CLOTHES." (1919.)



"A WARD BALCONY, ST. THOMAS'S HOSPITAL." (1925.)



"MRS. JEUDWINE AND HER SON WYNNE." (1924.)



"THE LITTLE ARCHER." (1914.)



"THE WOOD BEYOND THE WORLD." (1913.)



"MAN'S LAST PRETENCE OF CONSUMMATION  
IN INDIFFERENCE." (1928.)

"The Little Faun" is lent by the Cornwall Art Gallery, Truro; "And the Fairies—" by Mr. H. M. Hepworth; "Mrs. Jeudwine," by Mrs. Ralph Skrine; "The Little Archer," by Lord Blanesburgh; "The Wood," by the Tate; "Man's Last Pretence," by Mrs. Wm. Younger. Sims was born in 1873 and died in 1928.

REPRODUCTIONS FROM THE ORIGINALS IN THE WINTER EXHIBITION AT THE ROYAL ACADEMY. (COPYRIGHTS RESERVED.)



# WYLLIE, MUIRHEAD, LA THANGUE— AT THE ROYAL ACADEMY WINTER EXHIBITION.



"BUTTERFLIES AND WORKING BEES."—BY W. L. WYLLIE, R.A. (1851-1931.)



"THE BRIDGE, ST. IVES."—BY DAVID MUIRHEAD, A.R.A. (1867-1930.)



"THE ADMIRAL'S BROOM: BLAKE'S GREAT NAVAL ENGAGEMENT WITH VAN TROMP, 1653."—BY W. L. WYLLIE, R.A.



"CALLING TO THE VALLEY."—BY H. H. LA THANGUE, R.A. (1859-1929.)



"IN THE ORCHARD."—BY H. H. LA THANGUE, R.A.

"Butterflies and Working Bees," which was in the R.A. Exhibition in 1894, has been lent by the Royal Corinthian Yacht Club. "The Bridge, St. Ives" is lent by Lord Blanesburgh. It was painted in 1916. "The Admiral's Broom,"

lent by Mrs. W. L. Wyllie, was in the R.A. in 1900. It measures 59 inches by 108. "Calling to the Valley," lent by Mrs. H. H. La Thangue, was in the Royal Academy in 1922. "In the Orchard" is lent by Mr. M. Nightingale.

REPRODUCTIONS FROM THE ORIGINALS IN THE WINTER EXHIBITION AT THE ROYAL ACADEMY. (COPYRIGHTS RESERVED.)



# REPRESENTING FIVE ARTISTS: PICTURES FROM THE R.A. EXHIBITION.



"RUBY, GOLD AND MALACHITE."—BY H. S. TUKE, R.A. (1858-1929.)



"THE MIRROR."—BY SIR FRANK DICKSEE, P.R.A. (1853-1928.)



"THE ACTRESS."—BY G. W. LAMBERT, A.R.A. (1873-1930.)



"THE CONVEX MIRROR."—BY G. W. LAMBERT, A.R.A.



DESIGN FOR STAGE COSTUME: "ST. JOAN."—BY CHARLES RICKETTS, R.A. (1866-1931.)



"DAWN."—BY MAURICE GREIFFENHAGEN, R.A. (1862-1931.)



"THE OFFERINGS."—BY MAURICE GREIFFENHAGEN, R.A.

"Ruby, Gold and Malachite," lent by the Corporation of the City of London, was painted in 1902. "The Mirror" was at the R.A. in 1896. It is lent by Sir Edgar L. Waterlow, Bt. "The Actress," lent by Mrs. G. W. Lambert, is dated 1913. "The Convex Mirror" is lent by Sir Edmund Davis. The

"St. Joan" design (for Shaw's "St. Joan") is lent by Mrs. Henry Winslow. "Dawn," which is lent by the Tate Gallery, was painted in 1926, and purchased by the President and Council of the Royal Academy under the terms of the Chantrey Bequest. "The Offerings," lent by Mrs. M. Greiffenhagen, is dated 1925.

\* REPRODUCTIONS FROM THE ORIGINALS IN THE WINTER EXHIBITION AT THE ROYAL ACADEMY. (COPYRIGHTS RESERVED.)



# The World of the Kinema.

By MICHAEL ORME.

## NEW YEAR IN THE BRITISH STUDIOS.

ON the threshold of a new year, the optimist finds fuel for his genial fire in the cheery spirit of "starting afresh" that builds its Bridge of Hope over the debris of the old year, and even the pessimist ventures a foot or two on the rosy span before he decides that the bridge is too frail for his weight.

In the kinematic world, however, optimism for the future of British films has a firmer basis than the transient courage of the festive season, and a concrete answer to pessimism may be found in the immense advance of our home-made pictures during the past year. The lighter side of screen entertainment has been definitely enriched by contributions from the British studios. Our comedians have proved their value in the world markets. Technically and pictorially, there has been a gain in power and polish that has raised the whole standard of British productions to a level of legitimate competition with Hollywood and the Continent. Moreover, the healthy activity in our studios is eloquent of the whole situation. We are making up for lost time, gaining ground steadily, and if at the moment a survey of the initial output of 1933 indicates an intensive concentration on comic fare, it has to be remembered that the vast sums spent on the reorganisation and construction of studios dictate a policy of popularity that finds its readiest response, under the present conditions of general depression, in "laughter-makers." There are, I am aware, other aspects of this question of the choice in subject-matter. Hollywood's "thrillers" and taut, swift melodramas have undoubtedly satisfied the box-office point of view, and it has yet to be proved that our directors hold the secret of the "punch" and pace with which this form of entertainment has to be put over. Undoubtedly, the best results have been obtained so far in bringing to the screen that form of racy and spontaneous humour which is peculiarly British. Presuming—justifiably, I believe—that to make the very best of a thing we do well is an admirable spring-board for greater adventure, we may rest content with the long list of productions ready, or in the making, for the 1933 push.

That list is, indeed, too formidable to allow of more than a haphazard selection here and there. Expectations run high in regard to Mr. J. B. Priestley's "The Good Companions," directed by Mr. Victor Saville. Here is a subject rich in opportunities, redolent of the English countryside and the open road, shot through with good fellowship. The company bristles with well-known names. Although Mr. Henry Ainley was unfortunately forced to abandon the part of Jess Oakroyd through illness, an admirable substitute has been found in Mr. Edmund Gwenn, who may be relied upon to do full justice to the character of the sturdy Yorkshireman. Mr. John Gielgud plays the part of Inigo Jollifant, which he created in the stage version; and Miss Jessie Matthews, whose meteoric rise

her first starring vehicle in "Soldiers of the King," directed by Mr. Maurice Elvey. Scheduled to follow this picture is a Gainsborough production, specially written for Mr. Jack Hulbert and Miss Courtneidge, to be directed by Mr. Walter Forde, who in all probability will also be responsible for an important production, and one which will call his imaginative powers into play—"The War of the Worlds," by Mr. H. G. Wells. Mr. Anthony Asquith enters the Gaumont-British studios as director with a picture entitled "A Kingdom for Five

is one of five super-pictures to be made by London Film Productions in association with Gaumont-British. Among these may be mentioned "Cash," a satire on the financial world, featuring, among others, Miss Wendy Barrie and Mr. Robert Donat; and "Wings Over the Jungle," an unusual picture which will be made partly in England and partly in the big-game territory of Kenya, East Africa. The London Film Productions' programme shows temerity and enterprise in leavening the lighter vein with drama. "Dance of the Witches," directed by Mr. Robert Milton, of "Outward Bound" fame, announced as a dramatic film of unusual interest and original plot, has the advantage of dialogue by Mr. Miles Malleon, a sensitive and thoughtful writer, and the inestimable value of a cast headed by Mr. Leslie Banks.

Another item of news from London Film Productions concerns a German actress who is a screen and stage idol in her own country, and rightly so, for she has a very individual charm, intelligence, and a rare depth of emotion. This is Miss Elizabeth Bergner. She speaks, it appears, perfect English, and will be seen in two super-films, supported by an "all-star" English company. Miss Bergner is not the only guest in the London Film Productions' studios, for Mr. Adolphe Menjou is due from Hollywood to play the lead in "A Gust of Wind," a bilingual picture (French and English) with a lighthearted story that is said to suit the suave methods of M. Menjou to a nicety.

The new Sound City studios at Shepperton, where the zenith of acoustical treatment has been achieved by an intricate process, have on their schedule the début of a comédienne dear to the heart of the British public. Miss Nellie Wallace, under the direction of Mr. Arthur Maude, takes the screen in a picture entitled "The Wishbone," which, if she is given full play, will certainly add considerably to the gaiety of the kinema.

From Elstree comes news that Mr. Jack Buchanan is entering the lists for the first time as a director as well as star in a film called "Yes, Mr. Brown," a screen version of "Business With America," seen recently at the Haymarket Theatre. Opposite him will be Miss Elsie Randolph and Miss Margot Grahame, coupled with musical numbers by Mr. Paul Abraham, composer of "Sunshine Susie" and "Viktoria and Her Hussar." From the same studio (British and Dominions Pictures) comes "The Little Damozel," originally staged by Sir Charles Hawtrey in 1920, a picture that marks the climax of a long-standing ambition on the part of Mr. Herbert Wilcox, the director, whose wish it has always been to transfer this interesting play by Mr. Monckton Hoffe to the screen. The leading lady is Miss Anna Neagle, who plays in company with Mr. James Rennie, the well-known American actor.

British International have a strong comedy programme, one of the most amusing features of which should be the famous Wodehouse story and play, "Leave it to Psmith,"



"BAROUD"—PRODUCED RECENTLY AT THE TIVOLI: REX INGRAM AND ROSITA GARCIA IN A ROMANTIC FILM WHICH CONCERNS THE LOVE OF A BERBER GIRL FOR AN OFFICER IN A FRENCH REGIMENT OF SPAHIS.

Zinah, daughter of a Berber chieftain, falls in love with a French officer, André Duval. Her brother, Hamed, and André are close friends in the regiment of Spahis; but when Hamed discovers his sister's love he decides to take his friend's life—until it is revealed that André's affection is real and enduring. A thrilling passage of arms, and Zinah's self-sacrifice, bring the film to a happy ending.

and Sixpence," with Mr. Clifford Mollison, Mr. Gordon Harker, and Miss Joan Wyndham in the cast, and composed of such popular ingredients as football, dog-racing, and the caprices of a lottery ticket. There is abundant popular



"STRANGE INTERVAL," THE SOUND-FILM OF EUGENE O'NEILL'S PLAY "STRANGE INTERLUDE": NORMA SHEARER AS NINA LEEDS WHEN A MIDDLE-AGED MOTHER; WITH HER BOY, GORDON (TAD ALEXANDER).

No doubt many of our readers are familiar with the plot of "Strange Interval," which follows Eugene O'Neill's play faithfully. The rendering in a sound-film of the curious convention by which the actors speak their secret thoughts to the audience (as it were in soliloquies) is an experiment in technique which is of the greatest interest, and may prove to be the beginning of a film-revolution.

appeal, too, in the partnership of Miss Madeleine Carroll and Mr. Ivor Novello in "Love and Let Love," directed by Mr. Anatol Litwak, assisted by Mr. Sonnie Hale, who, by the way, has been signed up on contract as a Gaumont-British star.

A particularly strong cast has been assembled for "The Girl from Maxim's," a London Film production under the direction of Mr. Alexander Korda. It includes Mr. Leslie Henson, Miss Frances Day, Mr. George Grossmith, Lady Tree, and Mr. Evan Thomas. The film is being made in French and English at the Pathé Nathan Studios in Paris, and deals with the lighter side of Parisian life in the gay 'nineties. "The Girl from Maxim's"



A THIRD STAGE IN THE FILM "STRANGE INTERVAL": NORMA SHEARER AS NINA LEEDS WHEN AN ELDERLY WOMAN; WITH HER LOVER, NED DARRELL (CLARK GABLE).

with Mr. Gene Gerrard in the principal part. Of more serious dramatic interest is their forthcoming adaptation of Lady Eleanor Smith's novel, "The Red Waggon," a subject rich in kinematic possibilities and vivid backgrounds. I am conscious of many omissions in a forecast necessarily brief and, I must repeat, by no means covering ground that, from every point of view, shows signs of yielding a fruitful harvest both to those responsible for so many and such varied types of productions as well as to the entertainment-seeking public.



"STRANGE INTERVAL," SHOWN AT THE EMPIRE ON JANUARY 6: NORMA SHEARER AS NINA LEEDS WHEN A YOUNG WOMAN; CHOOSING HER "HEALTHY HUSBAND" (ALEXANDER KIRKLAND).

to stardom was one of the events of last year, is cast for Susie Dean.

The Gaumont-British studios are busy on a version of "Die Fledermaus" (called "Waltz Time"), starring Miss Evelyn Laye. In Johann Strauss's music that set the Continent humming in the 'seventies, and a story abounding in comedy, the director, Mr. Wilhelm Thiele, should find the inspiration for an exhilarating piece of work. "Britannia of Billingsgate," from the same studios, brings Miss Violet Loraine to the screen; and Miss Cicely Courtneidge finds



# THE CHINO-JAPANESE CLASH AT SHANHAIKWAN :

## A SCENE OF FIGHTING AT THE GREAT WALL'S END.



THE TOWN ON THE CHINESE-MANCHURIAN FRONTIER RECENTLY CAPTURED BY JAPANESE FORCES: SHANHAIKWAN—A VIEW FROM THE HIGH WALLS.



PART OF THE GREAT WALL OF CHINA AT SHANHAIKWAN, ITS EASTERN END A FEW MILES FROM THE COAST: REMAINS OF ANCIENT FORTIFICATIONS.



A CORNER OF THE GREAT WALL OF CHINA IN SHANHAIKWAN, WITH SHOPS BELOW: A TYPICAL SCENE IN THE BORDER TOWN RECENTLY TAKEN BY THE JAPANESE.

ANOTHER clash between Chinese and Japanese occurred on January 2 at Shanhaikwan, on the Chinese-Manchurian frontier, where the Great Wall of China terminates a few miles from the sea. The next afternoon the Japanese occupied the walled town of Shanhaikwan, while the Chinese retreated and re-formed near Chinwangtao. The Japanese casualties were given as 8 killed, including one officer, and 13 seriously wounded. Chinese reports put their own losses at 1700. "The outbreak apparently originated," wrote the Tokio correspondent of the "Times," "in disturbed conditions created by the influx of large numbers of Chinese soldiers. The Japanese official account states that bombs were found on January 1 at the gendarmerie headquarters. Conditions outside the Wall, where Japanese live, became so dangerous that the Japanese and Chinese staffs agreed that Japanese troops should patrol that district. On a Japanese platoon arriving as agreed, the Chinese, according to the Japanese account, opened fire and fighting began." It was stated that, if hostilities continued, a Japanese advance to Peking must be expected. The British sloop

[Continued below.]



THE EASTERN END OF THE GREAT WALL, WHICH WINDS ACROSS CHINA FOR 1500 MILES: A FORTRESS-CROWNED CRAG NEAR THE TOWN OF SHANHAIKWAN.



TYPES OF THE INHABITANTS OF SHANHAIKWAN: A CHINESE WOMAN (WITH HER FEET BANDAGED FOR COMPRESSION IN THE OLD STYLE) AND A LITTLE BOY.

[Continued.]

"Folkestone" arrived at Chinwangtao on January 4, and her commander offered to mediate, as part of his duty in protecting British lives and property. On the 6th it was stated that 3000 Chinese troops had passed through Tientsin to



THE ENTRANCE GATE TO THE WALLED CITY OF SHANHAIKWAN RECENTLY OCCUPIED BY THE JAPANESE: AN ARCH THROUGH MASONRY OF EXTRAORDINARY THICKNESS; SHOWING ALSO A ROW OF GROTESQUE STONE ANIMAL FIGURES (ON THE LEFT).

reinforce those guarding the approach to that city and Peking. A message of January 9 from Tokio stated that the Japanese authorities were taking steps to prevent what they considered a local incident from developing into a campaign.

RIGHT-CENTRE PHOTOGRAPH BY COURTESY OF "ASIA" MAGAZINE AND "ORIENT AND OCCIDENT"; THE REST BY DR. ALBERT HERRLICH.



## TIPPOO SAHIB'S FORT—AND "THE KING"; GANDHI'S GAOL; AND OTHER VIEWS TAKEN ON THE FIRST FLIGHT FROM ENGLAND TO MADRAS.



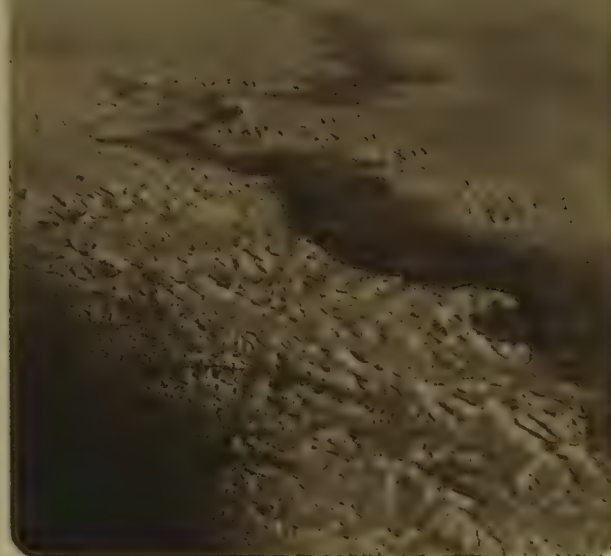
AN IRAQIAN FACTORY CHIMNEY BUILT IN AN ATTEMPT TO IMITATE A BRITISH ONE (LEFT) AT BAGHDAD: A LEANING TOWER WHICH, SEEN FROM ANY ANGLE, IS WELL OUT OF THE STRAIGHT; ALTHOUGH, AS THE SMOKE PROVES, IT WORKS.

THESE very interesting photographs give a vivid idea of some of the country over which aviators must fly on the ordinary route between this country and India, and show some of the historic places that are visited on the journey. This particular flight was made recently in a Puss Moth by its owner, Mr. K. C. Gandar Dower, the well-known athlete, piloted by Mr. A. C. S. Irwin. It chanced to be the first successful flight ever made from England to Madras, the two previous attempts by other aviators having ended in failure. The photographs sufficiently illustrate the difficulty of certain stretches of the route. Between Amman, in Palestine, for example, and Baghdad, five hundred miles away, there is a lonely expanse of flat, featureless desert, with one necessary stopping-place, Rutbah Wells, half-way between the two points. Aeroplanes with the flying range of a Puss Moth are dependent on Rutbah Wells for refuelling purposes.

[Continued below on right.]



A REFUELLING STATION IN THE WILDS OF THE ARABIAN DESERT, HALF-WAY BETWEEN AMMAN, PALESTINE, AND BAGHDAD, AND 250 MILES FROM EACH: RUTBAH WELLS, WHICH AVIATORS ON THIS ROUTE MUST FIND.



LOOKING LIKE A CONTOUR MAP: THE JORDAN VALLEY BETWEEN ITS RUGGED BANKS; THE RIVER ITSELF WINDING THROUGH THE BLACK MUD-BANKS.



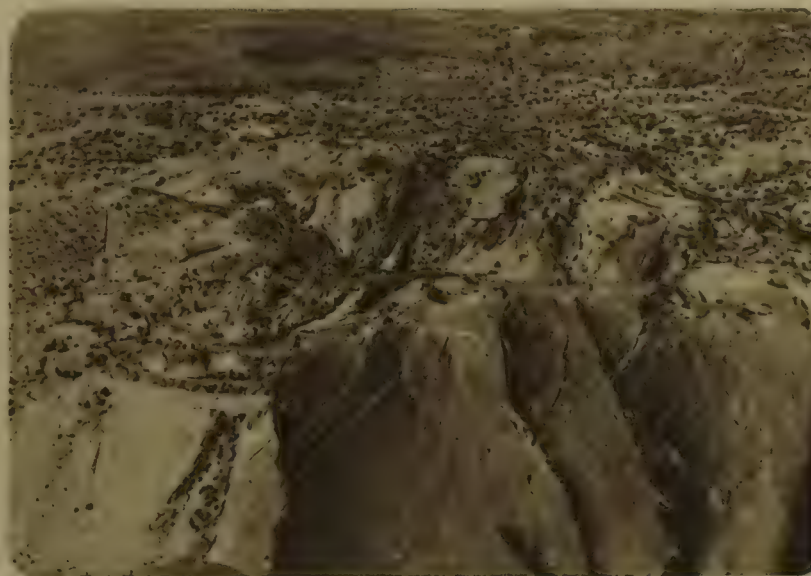
NO PLACE FOR A FORCED LANDING: THE EXTRAORDINARY MOUNTAIN FORMATIONS ON THE EAST COAST OF THE PERSIAN GULF, WHERE THERE IS A LONG STRETCH OF INHOSPITABLE, ROCKY COUNTRY, CUT INTO RIDGES AND CREVICES.

[Continued.]

The task is simplified, fortunately, by the existence of a pipe-line which starts from Mafrak, thirty miles from Amman, and crosses the desert. It passes a little to the north of Rutbah Wells, and so is not visible in the photograph of that isolated station. Great interest attaches to the air view of the prisons at Poona, since it includes Yeravda Gaol, where Gandhi is still confined. The fort at Bellary, in the Madras presidency, now adorned with the words "God Save the King," was originally built in the sixteenth century, and was later subject to Hyder Ali and his son, Tippoo Sahib.



THE CLOCK-SHAPED GAOLS AT POONA—GANDHI IS AT PRESENT CONFINED IN YERAVDA GAOL (FOREGROUND): A VIEW SHOWING IN THE DISTANCE THE NEW GAOL BUILT FOR OFFENDERS IN THE CIVIL DISOBEDIENCE MOVEMENT.



A STRANGE FREAK OF HISTORY: TIPPOO SAHIB'S FORT AT BELLARY, DEEMED IMPREGNABLE IN THE EIGHTEENTH CENTURY, NOW INSCRIBED WITH "GOD SAVE THE KING" IN LARGE WHITE LETTERS ON THE HILL-SIDE.



## SHIPS OF STATE.

BEING AN APPRECIATION OF  
**"ROYAL YACHTS": By PAYMASTER COMMANDER C. M. GAVIN, R.N.\***

(PUBLISHED BY RICH AND COWAN.)

THIS is a most elegant volume, and, apart from its matter, is an achievement of the printer's art, which nowadays is indeed an art, dwelling no longer in the realm of mere handicraft: though it is true that the line between art and handicraft is often difficult to draw. Print, paper, and binding are here of the finest, and, of the abundant illustrations, many are reproduced in colours which could have been obtained only by the most elaborate modern processes. Indeed, for those who "collect" yachts and the models and pictures of yachts—and the hobby is popular at present—this book will form a museum in itself. There is also, in the later chapters and in the appendices, a wealth of technical information for the nautically-minded. Those who have not that advantage, although they will find the history of the subject interesting, will not, we suspect, be able to resist the feeling that much space is devoted to matters of somewhat commonplace detail which hardly seem to deserve so much elaboration.

It was not until the seventeenth century that the royal yacht came into its own, but long before that time there had been princely craft of many kinds, and indeed nothing symbolised regal pomp more picturesquely than a ship, as we are reminded by Enobarbus's famous rhetoric about Cleopatra's barge. Harold, King of Norway, presented Athelstan with a splendid ship, and in A.D. 973 eight sovereign princes manned the oars of King Edgar's barge on the River Dee—a crew which in social distinction not even the most exclusive college of Oxford or Cambridge could excel. In Norman and Plantagenet times, the Navy was the King's personal property (it still consists of "King's ships," and it is a capital offence to burn one of them), but there was one special galley which was the monarch's "Esnecca" (a word of Scandinavian origin). It was in his Esnecca, the famous "White Ship," that Henry II. lost his only legitimate son, and "never smiled again." Some of the mediæval royal ships were of great magnificence. We learn, for example, from chronicles and naval accounts of the period that "in 1400 one of the King's barges was painted red. The vessel was adorned with collars and garters of gold, each collar containing a *fleur-de-lis* and each garter a leopard. There were also 'lyames' (dog leashes), having within each of them a white greyhound and a gold collar. The King's own ship, the cog *John*, was distinguished by having a crown and sceptre, with his crest, the lion of England crowned, on the top of the mast; and her capstan was ornamented with three *fleurs-de-lis*."

Under the Tudors, we hear of gilded and decorated barges, which added materially, especially in Elizabeth's reign, to ceremonial occasions; but "yachting, in the modern sense of the term, whether applied to Royal yachts or to racing yachts, really began under the Stuart Kings. For ceremonial purposes, such as pageants or reviews, barges had hitherto served to carry Royalty; for the service of ambassadors, or for the conveyance of kings and princes to and from this country, various ships had been employed. Racing and cruising for pleasure had not yet been contemplated. But with the opening of the seventeenth century we find a very definite and distinct development." Even James I., a sovereign not given to the frivolities of life, did a stately pleasure-ship decree for his son; but it was with the Restoration that "yachts and Royal yachts took on the meaning and uses which we associate with the names to-day." Charles I. had too much trouble with ordinary ships, and the means of financing them, to be able to devote much attention to pleasure-craft; but his

son was extremely fond of the sea and keenly interested in the Navy, and he for the first time made yachting a major royal hobby. According to Pepys, "he possessed a transcendent mastery of all maritime knowledge, and two leagues travel at sea was more pleasure to him than twenty by land"—a surprising taste for one who had travelled so much and so involuntarily that he expressed a determination never to travel again! Charles and his brother James (also an enthusiast) more than once raced each other for considerable wagers. Even Queen Catherine was

should follow his example. William made great use of yachts, maintaining eight during his reign. Queen Anne—no Britannia in her own person—kept seven, and seems to have been concerned, not without reason, about their cost and usefulness. George I. is reported to have kept fifteen yachts or pleasure-boats, and to have made much use of them as a link between England and Hanover. It was under George III. that the numerous royal craft began to serve a definite political purpose. The years from 1794 to 1805 saw the real coming-of-age of the modern British

Navy, and the frequent reviews, pageants, and processions in which the King energetically took part so long as he had health, were excellent propaganda as a supplement to the nation's achievements at sea. The King's personal fleet, which added lustre to his well-known "marine excursions" to Weymouth, consisted at the beginning of the nineteenth century of nine vessels, ranging from 66 to 232 tons, built between 1702 and 1749. In 1804 was launched the celebrated *Royal Sovereign*, which attained the great size of 278 tons. Commander Gavin reproduces many entertaining contemporary accounts of life on board the royal ships including an incident of an officer who showed marked decision of character in kicking overboard a visitor who facetiously observed that a "richly decorated staircase" was "just the thing for fat George when beastly drunk to roll down."

By 1831 Parliament began to become restive about the number of royal yachts, and it was drastically reduced. By 1842, in fact, it had been reduced to one, the *Royal George* (330 tons); but by that date Queen Victoria and the Prince Consort had begun to interest themselves seriously in their floating residence, which became of increasing importance

during Victoria's reign. It was a necessary adjunct to Osborne House, besides serving frequently for visits of State and for the cruises in which both the Queen and her Consort found great and necessary relaxation. To the first *Victoria* and *Albert* (launched in 1843) we are indebted for an anecdote of the young Victoria startlingly unlike the later Queen, who was "not amused." It seems that her Majesty unwittingly took up a position on deck which cut off the crew from their promised grog. When the circumstance was tactfully conveyed, "Oh, very well," said the Queen, "I will move on one condition, namely, that you bring me a glass of grog." "This was accordingly done, and after tasting it the Queen said: 'I am afraid I can only make the same remark I did once before, that I should think it were very good if it were stronger.'" It is by such tact in high places that Britannia has ruled the waves. Some politicians even nowadays might take to heart the lesson that the Navy would be very good if it were stronger.

With the third *Victoria* and *Albert*, commissioned in 1901, we come to modern times, and we may safely leave the reader to learn from Commander Gavin himself the history, the employment, and the detailed description of the royal yacht in our own day. The royal apartments are fully described and illustrated; chapters are devoted to routine, ceremonial,

complements, and all particulars, even down to catering and the ship's company's sport and entertainment. Special attention is devoted to Cowes Week and to the *Britannia's* performances. The information could not be more complete, and the last section of the book supplies an encyclopædia, illustrated without stint, of the construction and rig of the royal yachts from the earliest times to the present day. This, we imagine, has technical value apart altogether from its connection with principalities and powers.

C. K. A.



THE PROTOTYPE OF THE KING'S RACING YACHT, THE "BRITANNIA": CHARLES THE SECOND'S YACHT "BEZAN" IN 1661.

The "Bezan" is described as follows in "Royal Yachts": "Small, but fast, she was the prototype of the modern racing yacht, with one mast, long boom, and short gaff, and sails similar to the present 'Bermudian' rig." This picture is from the oil painting by B. C. Cleeneknecht, in the Nederlandsch Historisch Scheepvaart Museum, Amsterdam, and was reproduced in "Royal Yachts" by courtesy of the Director.

recruited to the new sport, and was given a little ship of her own; candour compels us to add, however, that another royal ship, the *Fubbs*, was named after the "fubby" (i.e., plump, fair, chubby—more strictly, we think, "fubsy"?). Duchess of Portsmouth, and in this clipper, as Commander Gavin adds, doubtless with strict accuracy,



THE FIRST RECORDED YACHT RACE: VAN DE VELDE'S PAINTING (1673) OF THE ROYAL YACHT "CLEVELAND," STEERED BY CHARLES II., RACING AGAINST ANOTHER ROYAL YACHT, THE "HENRIETTA"; WITH A SHIP OF THE LINE IN THE MIDDLE DISTANCE.

On the opposite page is shown Van de Velde's sketch for this picture—a very rare example of both sketch and painting being extant. The picture is reproduced in colours in "Royal Yachts" by permission of the owner, Captain Bruce S. Ingram, O.B.E., M.C.—[Reproductions from "Royal Yachts"; Published by Rich and Cowan, Ltd.]

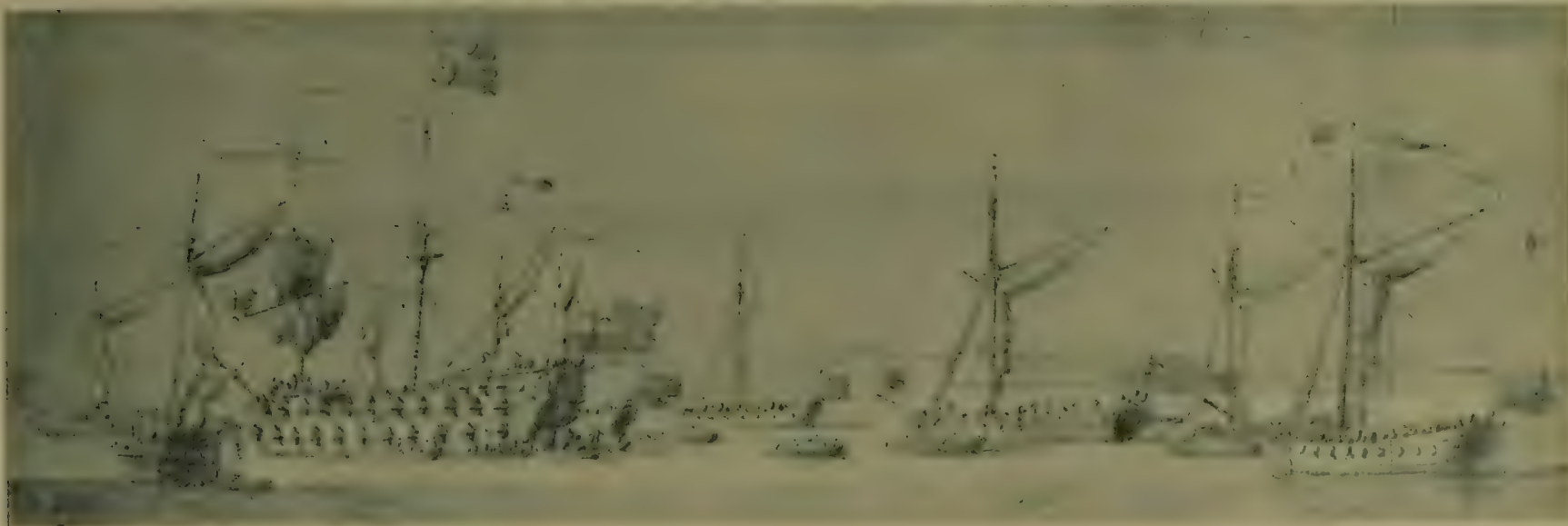
"Charles made many pleasure cruises." Many of his excursions, however, were not for pleasure only, for he paid frequent visits of inspection to the fleet. Before the end of his reign, there were no less than fourteen large royal yachts, and three smaller racing craft. Charles II. may therefore justly claim to be "the father of yachting and of Royal yachts," though how or whether he managed to provide for his large marine family we need not inquire. Charles anglicised, in substance and in name, the Dutch *yacht*; and it was natural that William of Orange

\* "Royal Yachts." By Paymaster Commander C. M. Gavin, R.N. Illustrated. Published by Gracious Permission of His Majesty the King. (Rich and Cowan; 4 gns. net.)

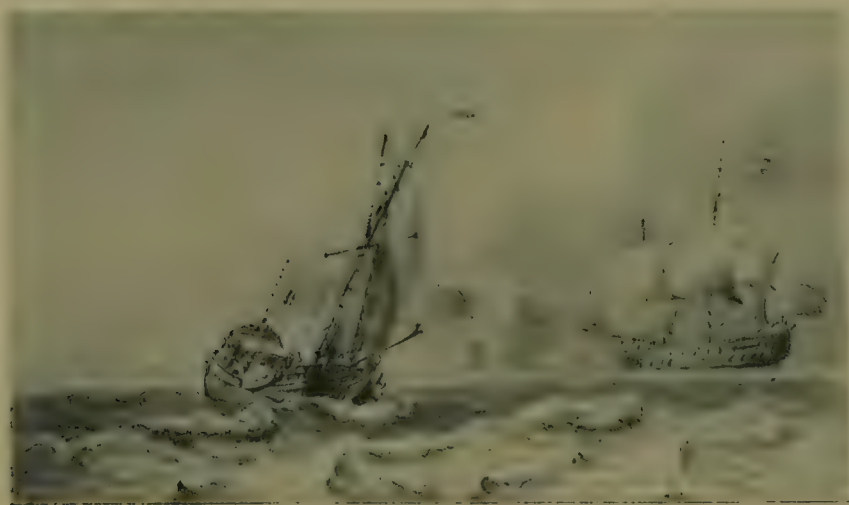


# THE BEGINNINGS OF YACHTING IN ENGLAND: ROYAL YACHTS.

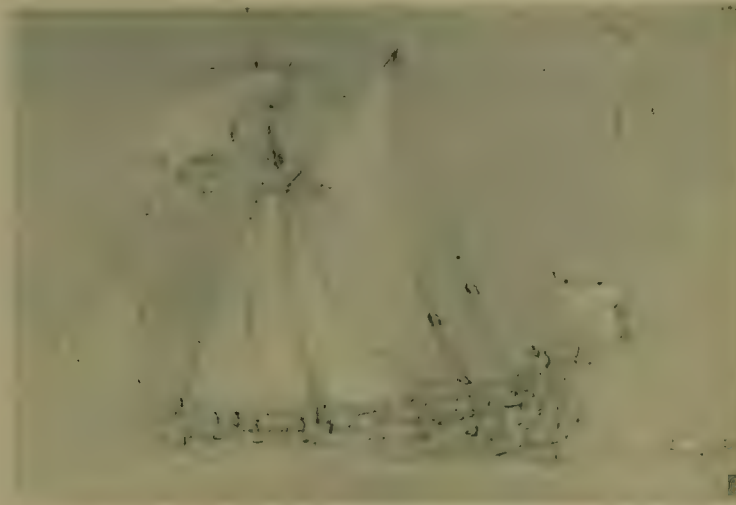
REPRODUCED FROM PAINTINGS AND DRAWINGS IN THE COLLECTION OF CAPTAIN BRUCE S. INGRAM, O.B.E., M.C.



A GROUP OF THE ROYAL YACHTS, INCLUDING THE "CLEVELAND," ON A ROYAL VISIT TO A MAN OF WAR: A VISIT TO THE "VICTORY" AT GREENWICH—  
A SKETCH BY WILLIAM VAN DE VELDE.



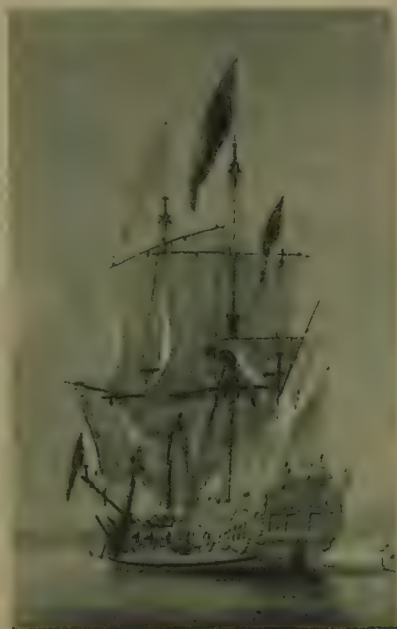
A SIGNED AND DATED DRAWING BY VITRANGA, A MARINE ARTIST OF THE FLEMISH SCHOOL, WHO DIED IN 1721: A ROYAL YACHT; WITH A LEE-BOARD REMINISCENT OF DUTCH DESIGN.



VAN DE VELDE'S SKETCH FOR A PICTURE WHICH IS ALSO IN EXISTENCE (AND IS REPRODUCED ON THE OPPOSITE PAGE) — AN INFREQUENT OCCURRENCE: CHARLES THE SECOND'S ROYAL YACHT, THE "CLEVELAND."

IN "Royal Yachts," which is reviewed on the opposite page, where two very interesting pictures from the book are reproduced, Paymaster Commander C. M. Gavin, R.N., traces the history and evolution of a "class of ship about which the literature of the sea has so far offered very little." Although English kings possessed their own special ships as early as the days of Athelstan and Edgar, it was not until Stuart times that yachting, in the modern sense of the term, whether applied to royal yachts or to racing

[Continued opposite.]



DETAIL OF A PAINTING BY MONAMY: A ROYAL YACHT OF HANOVERIAN TIMES IN A FLAT CALM.



PAINTED ABOUT 1678 AND VERY POSSIBLY THE "CLEVELAND": DETAIL FROM A PAINTING BY VAN DE VELDE.

[Continued.]

correspond with the 'Victoria and Albert' of to-day. The small yachts, apart from the Dutch 'Bezan' (see illustration on the opposite page), were the 'Jamie' and the 'Charles.' These may be compared with the 'Britannia' of to-day." The famous race between the "Cleveland" and the "Henrietta" was described in our issue of August 3, 1929, where we published the same picture as a double-page in colours. Charles II. himself steered the "Cleveland" in that race, and his brother, the Duke of York (afterwards James II.), took the helm of the "Henrietta." It was possibly the great marine artist's first commission executed in England. The eighteenth century, as the Monamy details reproduced on this page record, witnessed interesting developments in yacht design and rig.

[Continued.]

yachts, really began. Charles II. was a keen helmsman, with a real love of the sea and of sailing, and he "may be said to be the 'father' of yachting and of Royal yachts." He had a long succession of royal yachts built, and at different times owned at least fourteen of considerable size, one of which was the "Cleveland." They were "yacht-rigged, with gaff mainsail without a boom, two headsails, and one square topsail. . . ." Ten of them in turn "were used as the principal yacht of the King and might be said to

[Continued below.]



A ROYAL YACHT OF THE EARLY EIGHTEENTH CENTURY: DETAIL OF A PAINTING BY MONAMY.



A ROYAL YACHT OF WILLIAM AND MARY'S REIGN: DETAIL FROM A VAN DE VELDE PICTURE.





THIS article is about the politer sort of receptacle for tea. The stuff was no doubt kept in a very ordinary box in the kitchen, but one of the minor points which distinguish ourselves from our



1. A SHERATON TYPE OF TEA-CADDY: THE CADDY OPEN, SHOWING THE AMUSING STRAW-WORK DECORATIONS INSIDE THE LID, AND ON TOP OF THE RECEPTACLES.

eighteenth-century ancestors is the fact that the tea-making operation was then usually performed in the drawing-room and not behind the scenes. Consequently, something rather more distinguished than a plain box was called for, and various types, more or less in keeping with the furniture of the period, soon made their appearance. Among them was the type of Fig. 3, a charming inlaid satinwood box divided into three compartments. The two outer compartments are occupied by two cut-glass bottles with silver tops, the inner one is lined with silver: the two bottles were for the two sorts of tea most in favour at the time—Pekoe and Bohea; the inner compartment was for sugar. This particular example is of special interest at the moment, for it once belonged to Warren Hastings, and passed from Daylesford into the possession of the late Sir George Donaldson, and since his death has found its way to America—one of the few charmingly intimate contents of the house which I, for one, am sorry to see is no longer in this country. It dates presumably from about 1790 and belongs to an urn table of the same character. Needless to say, it is not often one comes across a relic at once so attractive and so intimately bound up with the last quiet years of an individual of equal distinction.

Before noticing the other illustrations on this page, I ought perhaps to remind you that tea was a new-fangled drink to Samuel Pepys, largely, of course, owing to its price, which did not come down to 16s. per pound until the Revolution, which is one of the several reasons why a Queen Anne teapot is so great a rarity; that there was no such thing as Indian tea until well into the nineteenth century (the story of *that* Revolution is enthralling, but has no place here); and that the trade was a monopoly in the hands of the East India Company, and a very profitable section of its activities. It is also perhaps of interest to note that, whereas Dr. Johnson could drink twelve cups at a sitting, and described himself as "a hardened and shameless tea-drinker whose

kettle had hardly time to cool," William Cobbett wrote that tea was "an enfeeblor of the frame, an engenderer of effeminacy and laziness, a debaucher of youth, and a maker of misery for old age." On the other hand, the poet Lo-Yu, who flourished under the T'ang Dynasty in China, anticipated both Johnson and the modern writer of advertisements by a thousand years when he declared that tea "tempers the spirits and makes harmonious the mind; dispels lassitude and relieves fatigue; awakens thought and prevents drowsiness; lightens and refreshes the body and clears the perceptive faculties"—so that Colley Cibber had good authority for writing, "Tea, thou soft, thou sober, sage and venerable liquid." I am also tempted to discourse at length upon the very beautiful tea-drinking ceremony in Japan; upon Garraway's coffee-house in the City of



London—the first place in England where tea was retailed; a certain episode in Boston Harbour in the eighteenth century; a thousand stories of commercial enterprise in the Far East, and various other matters, but I remember in time that the subject in hand is not tea, but tea-caddies. (Caddy, by the way, is supposed to be derived from *cattv*, the Chinese weight—about one-and-a-third English pounds.)

That eighteenth-century designers exercised a considerable amount of ingenuity over the very minor problem of the caddy will be evident from the other illustrations. Let us consider them in turn. The bombé shape of Fig. 4 is not my personal taste, but it is



This tea-caddy is of inlaid satinwood, and (as was usual) divided into three compartments. The two outside ones are occupied by cut glass bottles with silver tops, to take two sorts of tea—"Pekoe" and "Bohea"; while the centre compartment was meant for sugar. The caddy belonged to Warren Hastings; passed into the possession of the late Sir George Donaldson; and has now found its way to America.



3. A RELIC OF THE DAYS WHEN "TAKING TEA" WAS A SOCIAL CEREMONY AND TEA ITSELF AN EXPENSIVE COMMODITY: A CHARMING TEA-CADDY THAT BELONGED TO WARREN HASTINGS; AND THE SAME CADDY SEEN OPEN.

Photographs reproduced by Courtesy of Messrs. Rochelle Thomas, King Street, S.W.1.

## A PAGE FOR COLLECTORS.

### TEA-CADDIES—AND A WARREN HASTINGS RELIC.

By FRANK DAVIS.

not possible to overlook its very real distinction; indeed, I ought to like it more than I do, for it is finely proportioned, of excellent workmanship, with silver mounts—in short, a nice box in the grand manner. The wood is, I think, of burr ash. I have also examined another of the same type,



2. A RARE NINE-SIDED TEA-CADDY (LEFT); AND THE THREE HEXAGONAL CONTAINERS THAT FIT INTO IT, DECORATED WITH SWAGS OF FLOWERS.

rather less distinguished—the feet, for example, are quite simple by comparison; it is of mahogany, and decorated with silver inlay, the whole effect being rather of a sober robustness than of elegance.

Fig. 1 is charming and amusing—of Sheraton type, with the interior decorated in straw work, both the inside of the lid and the upper part of the receptacles. Fig. 2 is an oddity—of triangular shape with cut corners, so that there are three long and six smaller sides. Inside are three wooden hexagonal boxes, whose sides are decorated with little swags of flowers—the wood of the outer case presumably of some kind of fruit tree.

Another curious caddy, though not so rare, is a hexagonal box with sides of decorated glass.



4. A MORE ELABORATE FORM OF TEA-CADDY: AN EXAMPLE WITH A BOMBÉ SHAPE, MADE IN FINELY FIGURED WOOD WITH SILVER MOUNTS. (C. 1770.) All Reproductions, with the exception of Fig. 3, by Courtesy of Messrs. M. Harris and Sons, New Oxford Street.

Another belongs to a large class covered in mother of pearl, and a third is a curious mixture of engraved ivory—an Oriental version of European architecture—with a Sheraton interior.

Too numerous for illustration are various types in (1) tortoiseshell; (2) ribbed ivory; and (3) a very popular pattern of about the year 1830 imitating a brass-bound coffer, with two compartments. All the above can be considered as articles of furniture, either made wholly of wood, or with wood as a basis, and some, as I have already pointed out both in this article and on this page last week, were unquestionably made *en suite* with their tables, though time and its vicissitudes have dealt hardly with such pairs. There is, however, another type of receptacle which one can hardly call a caddy, but which must, at any rate, be mentioned: this is the porcelain jar or bottle, rather like a ginger jar, which was exported from China for the purpose long before cabinet-makers in England got to work, and which was imitated by enterprising people like the Worcester potters. But such things are outside the scope of this note. Perhaps I should add that the average old caddy often makes an excellent cigarette-box.





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## THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

THERE has been such a general marking down of prices at the New York Motor Car Exhibition, recently held in that city, that it must have some effect on our British export business unless our makers can rely on a preferential tariff wall to give them an equal chance. Our British cars are cheap enough, and wonderful value at their present prices, but if New Yorkers and other motorists in the U.S.A. can buy the new Essex six-cylinder Terraplane saloon for 425 dollars, its present price ex works—£85 at par—they will be able to sell it at a most competitive figure in other countries, especially as freight charges are low at the moment.

A considerable "boost" has been given to the British motor industry during the past year, and especially since September, by the greater demand for "easy-gear-changing" cars. The pre-selector automatic gear change, first introduced on Armstrong-Siddeley cars, and now adopted in various British makes, has proved to the world of motoring that it is indeed a no-trouble mechanism. That the pre-selector automatic gear-box has never broken down in the hands of the public is entirely due to the never-failing lubrication of its mechanism by the S.C. Filtrate oil. Filtrate S.C. (self-changing) oil is the only lubricant a wise motorist should use in these automatic gear-boxes. The ordinary heavy black gear-oils simply clog the mechanism and cause trouble. I know this from experience as an owner for twelve months of an excellent 15-h.p. Armstrong-Siddeley with self-changing gear. The car-makers and Major Wilson himself recommended me to use only this well-tested S.C. Filtrate as being the most suitable of all blends and grades of oil for this gear. So I pass on this practical

hint to the many new car-owners of various makes fitted with pre-selector automatic gear-boxes—Lanchester, Daimler, Standard, Armstrong-Siddeley, Triumph, and any other make of car.

### Monte Carlo Popular Rally.

I notice that my women friends are determined to show their husbands, fathers, and brothers that they can drive cars in competition equally as successfully as their so-called "protectors." Monte

Mrs. Martin, who ought to have had the easier job on the bigger Humber, though I know the Hillman is really a wizard nowadays in its easy running, and wish them all the best of luck, as the weather prophets are not too hopeful for good climatic conditions. Mrs. Montague-Johnson is becoming such a veteran competitor that I feel sure she will handle her Riley successfully to the finishing point and uphold British prestige. As fortune in numbering the competitors has given her No. 12; Frau L. Behr, driving an Adler, No. 13; Mme. M. Mareux No. 14 for her Peugeot; and Mme. Ronault No. 15 for her Salmson, this group is quite an international coterie—English, German, and French ladies, amicable rivals for the Grand Prix des Dames. Mrs. R. Gough, No. 40, is also driving a Riley, while near her in the entry list comes Mrs. Lionel Martin, No. 44, on her Hillman Wizard, with Mlle. E. Stakelberg driving a Hupmobile, No. 58; and Miss E. M. Ridell, No. 60, on her Alvis. A well-known French woman driver, Mme. M. Leblau, and her companion, Mlle. F. Hustiux, have their Peugeot numbered 75; Miss S. P. Richardson, No. 93, is driving a Ford; and Mrs. Morna Vaughan, No. 94, a Standard; with Mrs. K. Petre and Miss Joan Richmond near neighbours with No. 97 for their Riley car. Mme. Donna La Caze has drawn No. 105 for her Amilcar; Mlle. J. Jaffa No. 108 for her German-built Wanderer; with Miss C. Labouchere as whipper-in of the women entrants with No. 111 for her E.W.-Wolseley Hornet, one of the strong favourites (with

luck) as a prize-winner. Every nationality is represented in this popular Monte Carlo Rally, with its entry of over 120 cars when I last saw the entry sheet. Possibly more have entered since the time of writing. I believe that 123 cars is the final official figure, of which no fewer than 46 are British, excluding several Fords which are being driven by Englishmen.



PARADISE ON EARTH!—A ROLLS-ROYCE PHANTOM II. IN BLISSFULLY IDYLIC SURROUNDINGS ON THE RIVIERA.

Carlo Rally has several women competing for its prizes. Both Mr. and Mrs. Lionel Martin have entered, but each is driving a separate vehicle. Kathleen is piloting a Hillman Wizard saloon, with an all-women crew, while Lionel is the skipper of a Humber Snipe "Eighty" sports saloon. Both will start from John o' Groats on January 22. My sympathies are with



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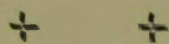
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## THE WORLD OF MUSIC.

### THE NEW YEAR PROMENADES.

ANY doubt as to the success of the B.B.C.'s experiment of a winter season of Promenade concerts at the Queen's Hall was dispelled by the large and enthusiastic audiences during the first week. On the opening night, there was the exhilarating atmosphere which prevails at the first night of the regular summer season; the members of the orchestra were cheered one by one as they proceeded to their desks, a special salvo of applause was reserved for the leader, Mr. Charles Woodhouse, and Sir Henry Wood received nothing short of an ovation. It must be acknowledged that the playing—particularly on the first night—was quite worthy of all this enthusiasm. The standard of orchestral playing at the "Proms" has greatly improved during the last two years, and some of the performances are of an excellence that challenges comparison with those of the best symphony orchestras at their special concerts, to which far more time is given to rehearsing than is available for the Promenade concerts.

### BERLIOZ AND WEINGARTNER.

The programme of the first night was a mixed one, including Berlioz's Overture, "Le Carnaval Romain," Weingartner's arrangement of Weber's "Invitation to the Waltz," and other popular items, such as the "Wanderer Fantasia" for pianoforte and orchestra. The playing of the "Invitation to

the Waltz" was particularly brilliant; one felt the orchestra really enjoyed this very clever transcription. Berlioz also arranged Weber's waltz for orchestra, and his arrangement is more often played than Weingartner's, but—astonishing as it may seem—Berlioz for once has been surpassed on his own ground. It is difficult to believe that any musician could conceive more brilliant and elaborate orchestration than Berlioz, but Weingartner, who is a Berlioz enthusiast, and edited his music, has not studied the great French composer for nothing; his transcription of Weber's waltz is a *tour-de-force*, and makes Berlioz's version sound a very simple affair.

The Liszt arrangement of Schubert's "Wanderer Fantasia" used to be one of the favourite pieces of virtuoso pianists. It is a fascinating mixture of Schubert and Liszt, and it was very well played on this occasion by Solomon.

### A NEW WORK BY HINDEMITH.

The programme on the second night was all Wagner until the interval. The first item after the interval was the first performance in this country of Hindemith's "Philharmonic Concerto," a set of six variations on an original theme composed by Hindemith, for Wilhelm Furtwängler and the famous Berlin Philharmonic Orchestra. Hindemith, who is one of the most notable of the younger German composers, has a curiously dry style; he is emphatically of that post-war generation which eschews all romanticism and emotionalism in music as well as all purely descriptive music. Whether one enjoys

it or not, there is no doubt that Hindemith's music is music, and depends for its effect on its direct appeal. This appeal is, for many people, too technical and dry in some of his compositions, although there are always touches of whimsical and freakish humour in his work. The new Philharmonic Concerto is, however, more than usually agreeable as music; it is full of invention and musical fancy, and suggests that Hindemith is not standing still as a composer.

### MIXED PROGRAMMES.

The Tuesday night was devoted to Russian music, and the Thursday night programme was made up wholly of Delius. I think these single composer or single nation programmes are a mistake, although there is more to be said for the latter than the former, since they do provide a certain variety, and variety is necessary in music as in everything else. The Russian concert was noteworthy for the fine performance by Pouishnoff of Tchaikovsky's Pianoforte Concerto in B flat minor. Pouishnoff has a brilliant and solid technique; he also plays with an exhilarating verve and dash that more than excuses a few wrong notes here and there. But he has not only got brilliance; he has also a refined musical sensibility, and his performance of the Tchaikovsky Concerto made it sound a much finer musical composition than it usually sounds at the hands of less gifted pianists.

As a programme, the Wednesday night concert was much more enjoyable, because we had works by Mozart, Mendelssohn, Schumann, Brahms, and Richard Strauss. Miss Kathleen Long played the Schumann Pianoforte Concerto with much delicacy. As usual, she steadily improved as she proceeded, but her playing is always enjoyable as it is always musicianly.

A. J. TURNER.

### "FRESH FIELDS" AT THE CRITERION.

IN his latest play, Mr. Ivor Novello has been content to take a very, very old theme: the contrast between the aristocratic poor and the vulgar rich. He lays his colours on with the emphasis of a Victorian dramatist, and, by over-striving to be funny, loses a deal of humour. The Ladies Mary and Lilian, though they live in a ducal mansion in Belgravia, are so poor that their faithful butler has received no wages for years. Still, as he appears to have the run of a not inconsiderable cellar, this does not trouble him much. The two ladies earn a bare crust by opening bazaars (at a fee), laying foundation stones (prices on application), and conducting a column in the Sunday newspapers in which servant girls are told what to do to keep their young men and get rid of blackheads. But, though bad complexions and faithless swains are ever with us, the demand for the opening of bazaars and the laying of foundation stones has fallen off; so Lady Mary, looking round for another source of revenue, offers the wealthy but vulgar Pidgeons, from Australia, accommodation as paying guests. The first act is distinctly amusing, but in the second, the vulgarity of the visitors and the superciliousness of the hosts are so exaggerated that interest wanes. Uncle Tom, a licensed victualler from Brisbane, makes rough love to the lackadaisical Lady Lilian (played with rich humour by Miss Lilian Braithwaite), and so captures her fluttering heart that she flies with him to the Archbishop of Canterbury to get a special licence. Una Pidgeon (a fine performance this, by Miss Eileen Peel), miraculously transformed in a few weeks from an awkward country girl into a polished woman of the world, proposes (this being the modern way) to the son of the house, and is accepted. Lady Mary (played with crisp humour by Miss Ellis Jeffreys), feeling herself now free to abandon the white elephant of a house in Mayfair, proposes to Mrs. Pidgeon that they should together make a tour round the world. At this, the final curtain fell, leaving some of us wondering why Mr. Novello did not go the whole Dickensian hog and mate up the butler (Mr. Martin Sands) with the lady secretary (Miss Gwen Floyd). The reception was very cordial, but it seems a play more likely to appeal to the upper circle than the upper class.



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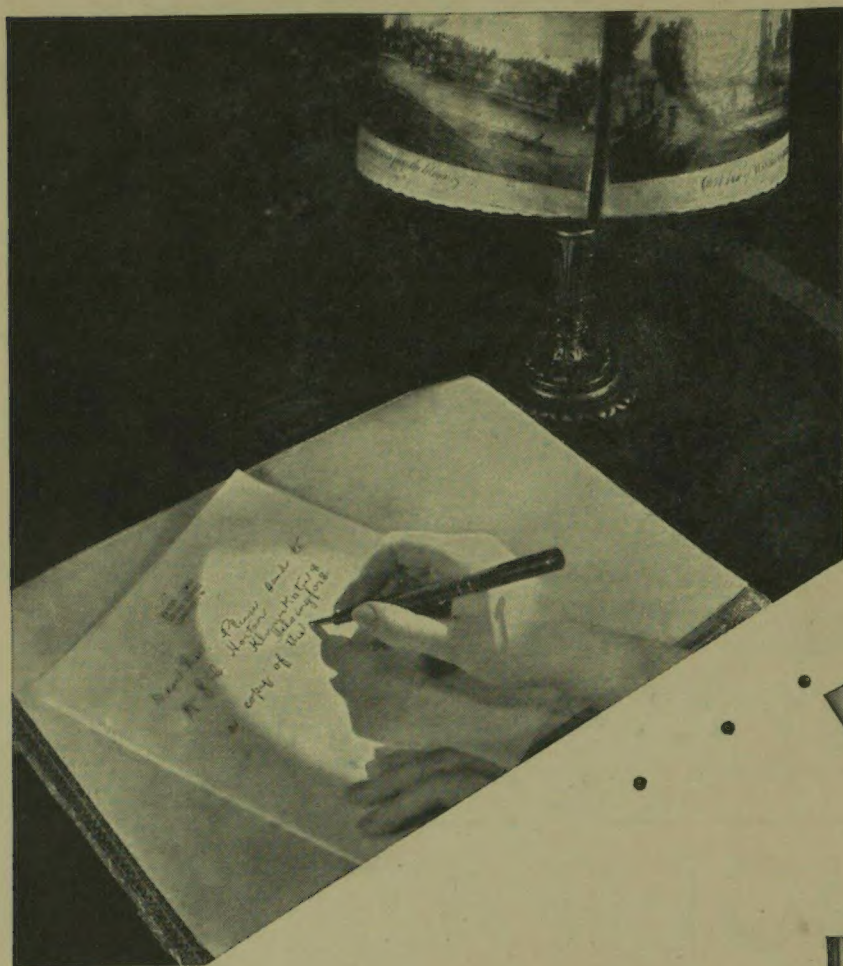
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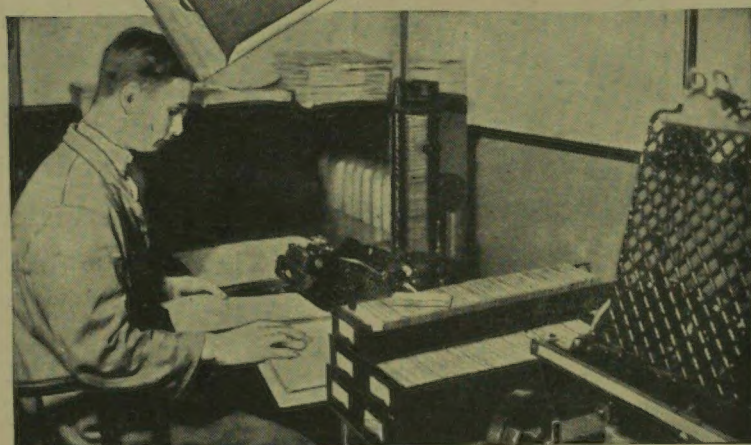
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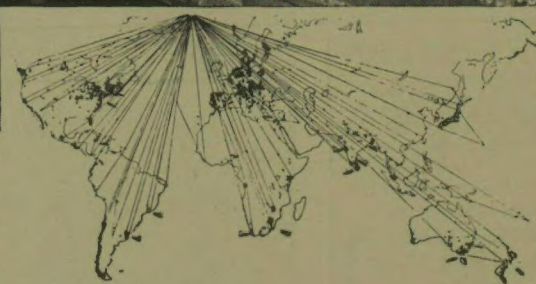


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